



88EX2

IE67

Columbia University  
in the City of New York

LIBRARY







THE STUDENT'S  
FIRST GREEK PLAY.

---

EURIPIDIS ION

WITH NOTES FOR BEGINNERS

BY

CHARLES BADHAM, D. D.

PROFESSOR OF GREEK AND LOGIC IN THE UNIVERSITY OF SYDNEY.

SECOND EDITION.



WILLIAMS & NORGATE

14, HENRIETTA STREET, COVENT GARDEN, LONDON;

AND

20, SOUTH FREDERICK STREET, EDINBURGH.

1867.

#88EX2  
IE67

## PREFACE.

As this edition of *Ion* is intended for a student's „first Greek Play“ I have assumed that the reader's proficiency in the language was but slight, and that abundant explanations would be needed. These have been given in the briefest possible form, and not unfrequently in that of a mere translation. I have forbore entering into questions of disputed readings, except in a few instances where the text seemed to offer no sense at all or not the sense required. At the suggestion of experienced teachers I have given numerous references to passages in the play or elsewhere\*) which illustrate either the general sense or the use of a word or the construction. I have also endeavoured to draw the reader's attention to those points of grammar which are most easily learnt by examples, such as the force of particles, the various uses of prepositions, and the like.

I did not think it necessary to give any account of the Greek Theatre or of the history of the Greek Drama. The excellent books which contain this information are accessible to most students, and the subject is more likely to interest a reader and impress itself on his memory after his first Greek Play than before it. A very few observations have been given by way of introduction to the

---

\*) Where a number is given without any other indication, it is to be understood as referring to that verse in the *Ion*.

dialect; they are intended to guard the beginner from inferring that whatever is found in an Attic Tragedy is consonant to Attic usage. The Introduction to a few of the principal tragic metres makes no pretence to completeness, but will, as I hope, prove a sufficient help for scanning the greater part of the Play, and making the first attempts at imitation.

For the convenience of masters the variation of the text in this edition from that of recent editions has been indicated at the bottom of the page.

---



## INTRODUCTORY REMARKS.

---

### 1. ON THE DIALECT.

Euripides and the other Tragic poets wrote in the Attic dialect, but as poets they felt themselves at liberty to employ those forms belonging to other dialects which being of frequent occurrence in Homer and the poets who followed him whether Epic, Elegiac, or Lyric, had come to be looked upon as a common poetic dialect. The extent to which this liberty was used varied with the different parts of the drama; it was indulged in more freely in the choral songs and wherever the subject partook of the character of lyrical poetry, while in the dialogues and single speeches, which, as approaching nearer to common life are nearer akin to prose, Attic usage was more observed; and the departures from it were limited by the necessity of making their characters speak in a style not too far removed from ordinary language. The most important of these limitations was that the augment should not be omitted; the very few exceptions to this rule which occur in the speeches may regarded as experiments, which their good taste prevented them from repeating too often; in the lyrical parts the same omission is of pretty general occurrence in Euripides. On the other hand they did not confine themselves to the Attic dialect so far as to deprive the language of a certain poetical colouring, or so as to deprive themselves of certain conveniences in versification which the old poetic dialect offered. Thus we find them using both the Attic and the Homeric forms of words in common use, such as, γῆ and γαῖα, λεῶς and λαὸς, σοῦ and σέθεν, ᾄσσω and ἀίσσω, ᾄδεν

and ἀείδειν. With regard to inflexions we find several poetic variations in the cases of substantives and the tenses of verbs, as, for example in the cases of γόνυ and δόρυ, in the aorists of κτείνω and κατακτείνω of which three forms are met with, ἔκτεινα, ἔκτανον and ἔκταν, and in the futures of ἔχω and its compounds, ἔξω and στήσω. In the quantity of certain words they exercise a similar moderation; for while in obedience to Attic usage they would not venture to make the penultima of ἴσον or καλόν long, they consulted their own convenience in lengthening or shortening at pleasure words like πατρός and ἄκρος, as well as αἰῖ, λίαν and several others, among which it would seem that ἰεῖς is to be reckoned.

Nevertheless we must not suppose that writers who felt themselves bound so far by the dialect of their country as to retain the augment, would think themselves justified in encumbering their language with a multitude of strange words or strange inflexions of common words; and as a general rule we find them sufficiently Attic to warrant us in concluding that the desire of giving a poetical cast to their speeches was not nearly so strong a motive for their occasional departures from it, as the consideration of the facilities which this freedom afforded in the composition of their verses. If this principle is true, it would follow that there is much more probability in favor of those who affirm that they made the second person of the termination ομαι in ει, than of those who still maintain that they wrote τύπη, γνώση, δέξη &c. At the same time they certainly avoided such atticisms as would give too prosaic an air to their language; for example, they avoided the *deictic* in ούτοι, ἐνταυθοῖ and similar words.

These few observations are intended, first to warn the student from too hastily concluding that all the words which he meets with even in the speeches of a Greek play are such as he would be at liberty to use in prose composition, and secondly to shew him the extreme advantage of paying accurate attention to the language of the tragic poets and of

committing as much as possible to memory. By noticing whatever is un-Attic and by comparing it with the proper Attic usage he will exercise himself very profitably in the acquisition of that dialect; and again by committing to memory as large a portion as possible of what he reads he will acquire a much safer and much more lasting knowledge of the proper inflexions, than he is likely to acquire from the lists of irregular words in a grammar.

---

## 2. ON THE METRES.

The principal metres used in Greek Tragedy for dialogues or speeches are the Iambic trimeter, the Trochaic tetrameter, and the Anapaestic dimeter.

I. The Iambic trimeter. An iambus is  $\cup -$ ; two such feet make a metre; and three such metres a whole verse. In every metre there is one syllable which must be pronounced with a higher pitch than the rest; this syllable is said to have the *ictus*. The ictus in an Iambic verse is on the first foot of each metre and on the last syllable of it; in other words on the long syllable of the 1st 3d and 5th feet.

$\cup \text{ } \text{ } \cup - \mid \cup \text{ } \text{ } \cup - \mid \cup \text{ } \text{ } \cup - \mid$

This was probably the only form of this metre when it was first invented. Afterwards the verse was rendered slower and more stately by the introduction of the spondee into the 1st 3d or 5th foot, or any two of them, or all three of them. — But a verse composed according to the foregoing rules alone can never satisfy the ear, because it affords no intervals of rest, and neither marks the unity of one verse in itself or its distinctness from another; for instance,

The *sún* is up, the *bí*rd's awake, the *dáy* begins,  
might be either as many verses as there are metres or any fraction of a longer verse. Hence arises the necessity of a verse being *divided* into two such parts as shall answer each

other, and by their *diversity* effect *unity*. This division is called the *caesura*. In Iambic trimeters the caesura immediately precedes the second ictus.

Beátus ille | quí procul negótiis.

We see here that there are two things which serve to divide the verse; the ending of a word coinciding with the ending of the first part, and the stress upon the first syllable of the second part. But sometimes the latter condition only is complied with, as in

Non Áfra avis descéndet in ventrém meum.

When this is the case, the ictus requires to be marked more strongly; and to produce this effect either (*a*) the syllable which follows it must terminate the word or (*b*) it must be such a monosyllable as naturally belongs to the word preceding it: as in —

*a* ἦκω νεκρῶν κευθμῶνα καὶ σκότου πύλας —

*b* κείνη γὰρ ὤλεσέν νιν, ἐς Τροίαν τ' ἄγει.

The caesura is then said to be in the seventh syllable in place of the fifth, but the real caesura or division in both cases takes place just before the second ictus, as is shewn by the following example,

κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονί —

for here there is no so-called caesura either in the fifth or seventh syllable. And yet the line is of a legitimate kind, though not to be used too often, whereas

κίνδυνον ἐκπλήσας Ἀθηναίων χθονί

would violate the metre. The reason is that the cutting off of the last syllable does not weaken the stress which is naturally thrown upon the penultima, but if possible strengthens it; and this strong ictus by itself answers the same purpose as the caesura and ictus together. We must next remark that there is a limitation to the use of the spondee in the fifth foot which is observed by the tragic poets. If the verse ends with a word or words making by themselves a cretic foot (— —) as, λαμβάνω, πῶς ἔχεις, δεινὰ φῆς, the syllable preceding the cretic foot must be

short. There are two exceptions to this rule, one of which occurs in the cretic foot itself, the other in the word preceding it.

1. If a monosyllabic word begins the cretic foot, and this word is either enclitic or quasi enclitic, that is, naturally adheres in pronunciation to the word preceding it.

2. If the word preceding the cretic foot is a monosyllable of no peculiar force, or not such as adheres to what precedes, but rather to what follows.

Of the following lines 1 and 2 are faulty, 3 and 4 are justified by the first exception, 5 and 6 are justified by the second, and 7 and 8 are faulty because the monosyllable does not fulfil the required conditions.

1. Ἀτλας ὁ χαλκίοισι νότοις οὐρανόν —
2. τὴν γὰρ γυναιῖκα τὴν ἀρίστην βούλομαι —
3. πῶς οὐ θανοῦμαι, τίς δ' ἔνεσται μοι λόγος.
4. ὦ παρθέν' εἰ σώσαιμί σ' εἴσει μοι χάριν.
5. ἄγαν γ'. ὁ κλεινὸς Ἡρακλῆς ποῦ κείνος ὢν.
6. ἄγουσι δ' ἡμᾶς πρὸς λέπας τὰς συμφοράς.
7. σωτήριον γὰρ ἐν δόμοις φῶς φαίνεται.
8. νῦν δ' αὖθις ἡὔρον τὴν τύχην μοι δυσμενῇ.

Licenses. — These consist in the substitution of isochronous feet, or feet having the same time, the tribrachys, ∪ ∪ ∪, for the iambus, and the dactyl for the spondee. The tribrachys is admitted into all the feet except the last, the dactyl into all the places of the spondee except the last which is the fifth in the verse. The anapaest is sometimes admitted in place of the first spondee, when, if it consists of one word or is part of one, it is a less licence than if it consists of two. A particular license is used in the case of such proper names as Ἐρμιόνη, Αὐτονόη, Ἰφιγένεια, Παρθενοπαῖος; they may be so used as to occasion the introduction of the anapaest into any foot except the sixth.

The following lines chiefly taken from the beginning of the Ion will exemplify the different licenses. The tribrachys in five places.

1. ὄνομα κεκληῖσθαι θήσεται καθ' Ἑλλάδα.
- 2. ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν.
- 3. νόμος τίς ἐστὶν ὄφεσιν ἐν χρυσηλάτοις.
4. οἳ γῆν ἔχουσ' Εὐβοῖδα πολέμιος κλύδων.
5. ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων.

The dactyl in two places.

1. Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονός —
2. ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε.

The anapaest in one place.

1. προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς.

Special license as to proper names; the *embedded* \*) anapaest in four places.

1. ζῶσ' Ἰφигένεια τοῖς ἐκεί δ' οὐ ζῶσ' ἔτι.
- 2. ἐκτήσαθ' Ἱπποδάμειαν Οἰνόμαον κτανών.
3. ῥηγνῦσα σάρκας Αὐτονόη τ' ὄχλος τε πᾶς —
4. τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.

II. The Trochaic tetrameter. The trochee is  $\text{—} \cup$ . Eight such feet, or four metres, make the verse. The ictus is on the first syllable of each metre. Spondees are admitted into the even feet or those *not* having the ictus. But such a verse as

$$\text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—} \cup \mid$$

is divided into *equal parts*; there is therefore no contrast of the parts and so the verse has no real unity. To avoid this it is truncated of one syllable at the end, and becomes *catalectic*.

$$\text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—} \cup \mid \text{—} \cup \text{—}.$$

The two parts of the verse being thus made unequal, the ear seizes the difference between them, and the sense of this continually recurring difference enables us to consider each verse as *a complete whole*.

Licenses. The same licenses in the substitution of isochronous feet occur as in the Iambic, except that they are modified by the difference of the ictus in the two kinds of verse; that is to say, the substitute for the Iambic spondee is

\*) I call it so to distinguish it from the *free* anapaest in Ἐκάβῃ, Πυλάδῃ, Διόνυσος.

a dactyl, for the Trochaic spondee, an anapaest. The following observation will greatly assist the memory of the student, but he must remember that it is merely a contrivance to help the memory, and contains no principle. A trochaic tetrameter may be conceived of as an Iambic trimeter preceded by a cretic foot. Then remember that the cretic foot (—υ—) may by resolution become υυ—, or —υυ, and that the remaining Iambic must follow all the laws given in the account of that metre and may use all its licenses with the exception that the anapaest and dactyl cannot occupy the first foot. It has also one license more, namely that proper names such as *Πυλάδης*, *Ἐκάβη*, may be placed in the same feet as the *embedded* anapaests in *Ἑρμιόνη*, *Ἰφιγένεια*. For instance,

ἄρχων Πριάμου τε πέδιον ἐμπλήσας δορός

would be a faulty Iambic verse, but put *χιλίων* before it and it is a legitimate trochaic. In like manner

σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδραῶντά μοι

is a correct trochaic, but

ἐμὴν, Πυλάδην τε τὸν τάδε ξυνδραῶντά μοι

would be an incorrect iambic. If now we should construct a verse in accordance with all the foregoing rules and should write,

κτεῖνε, πίμπρη· τοῦ δὲ παιδὸς ἦν κτάνης ἔσει φονεύς,

a comic poet might adopt our verse, but a tragic poet would have nothing to say to it; the spondee would offend his ear mortally. But he would find nothing offensive in *κτεῖνε | καὶ πίμ|πρη*. A verse beginning thus *καὶ πολίταις* would be wrong, but *καὶ πολίταισιν* would be right. The rule is that a spondee in the second foot must not end with the ending of a dissyllabic or polysyllabic word. The reason of the rule is this. The length of a syllable at the end of a word is more fully given by the voice and felt by the ear; a spondee therefore in this position contrasts too strongly, and in consequence unpleasantly, with the trochees before and after it, and the verse is felt to drag. The rule about the Cretic foot at the end of Iambic and Trochaic verses is founded on a similar reason,

and so is the objection made in Dactylic Hexameters to the spondee in the fourth place coinciding with the end of a dissyllabic or polysyllabic word.\*) It must be a very unmetrical ear that cannot feel the difference between

Arma virumque cano qui Trojae primus ab oris  
and

Arma virumque cano Trojae qui primus ab oris.

III. The Anapaestic Dimeter consists of four feet which may be either anapaests, spondees or dactyls, but an anapaest must not follow a dactyl. The caesura is between the two metres; the last syllable of the line is not common and does not admit the hiatus; indeed the whole system is one unbroken verse. This *connexion* of the lines is called *συνάφεια*. The system ends with a paroemiacus or final verse, which is an anapaestic dimeter catalectic, or wanting the last syllable. It admits anapaests or spondees rather than dactyls in the 1st foot; excludes dactyls in the second and admits only anapaests in the third. A half line called Basis Anapaestica occurs before the Paroemiacus, and elsewhere in the system. There are also irregular anapaestic verses, which do not observe the caesura and the other rules here given.

In this metre we must observe the following features.

1. *Because* it has a caesura which divides the verse *equally*, it does not pause till it has reached a *catalectic* ending: in other words, the place of the caesura is the *cause* of *συνάφεια* and of the versus paroemiacus.

2. The fact that two feet make a metre proves that there is not an ictus on every foot. *Which* foot receives it, is

---

\*) The oldest form of the two verses, Ὡ μοι διογενὲς Πατρόκλεις ὄλον ἔειπες, and τίπτε δεδάκνυσαι, Πατρόκλεις, ἤντε κόρη — must have been with the resolved form Πατρόκλεις; for in the verse, τὸν δὲ βαρυστινάχων προσέφη Πατρόκλεις ἱππεῦ such an artifice as apostrophising the subject in place of naming him is unaccountable on any other ground but metrical necessity. But the metre is in no way benefited by the change from Πατρόκλεις ἱππεὺς to Πατρόκλεις ἱππεῦ. Change it to Πατρόκλεις ἱππεῦ and the reason for the vocative being preferred is as clear as in δὲ σὺ βῶτα. So much for the *textus receptus* of Homer!



shewn by the paroemiacus, (— — — — —) for no catalexis can receive the ictus.

3. The nature of catalexis is also the reason of the less license given to the versus paroemiacus. The final syllable requires an anapaest to precede it so that the ictus may fall just before; the anapaest again requires an anapaest or spondee before it, and of these only the latter can be preceded by a dactyl.

4. The best paroemiacus is the most fluent and uniform, because it contrasts most fully with the preceding system, where the ictus continually shifts from the anapaestic to the dactylic. Therefore the dactylic paroemiacus is the worst.

The Lyric metres are very numerous, and in some it is very difficult to detect rhythm. It will be sufficient for the beginner to observe 1st, whether a lyrical passage is antistrophic or not, and 2ndly whether he can detect in it any of the principal metres which will be given below.

1. A Lyrical passage may consist of one or more strophes and antistrophes, followed by an epodus after each pair, or by only one epodus at the end of all. Each verse in the strophe agrees in metre with the verse in the same place of the antistrophe. There is no known rule for limiting the numbers of such verses, nor for prescribing the proportions or the order of succession of the different kinds of metre employed in them. The Epodus does not conform line for line to the metre of the strophe, but it generally admits the same kinds of metre and no other.

2. The metres that a beginner will most easily detect are the Dochmiac and the Glyconic. The dochmiac consists of a Bacchius and Iambus, or to follow a less technical form, of an iambus, trochee, and long syllable | ἔχονσ' ἐπιιδῶν | or by resolution | υύ υυ υύ. τόδ' ἐπὶ τῷδε κακὸν | ἄρον ἔλακες ἔλακες, | ἄχος ἐμοὶ στένειν. Spondees are admitted freely into the first foot, more sparingly into the second; dactyls occur in the first foot and anapaests in the second.

The forms of the Glyconic metre are very various; those of most frequent occurrence may be conveniently described as consisting of two dissyllabic feet and a choriambus. Either or both of the \*) dissyllabic feet may be spondees, trochees, or iambs, except that an iambus must not follow a trochee; for that would produce a choriambus, and the effect of the metre, which is produced by the contrast of the broken rhythm of the dissyllabic feet and the consecutive rhythm of the choriambus, would be lost. The second dissyllabic foot in place of preceding the choriambus may be put after it, but in this case it must be an iambus. The following lines are therefore Glyconics of the same kind, and occupy corresponding places in the strophe and antistrophe.

- { πῶς τὰς συνδρομάδας πέτρας  
 { εἴθ' εὐχαῖσι δεσποσύνοις. Iph. T. 408—425.  
 { ποθοῦς Ἑλλάνων ἀγόρους  
 { ἔνθα τὰς ἐλαφοκτόνου. Iph. T. 1070—1088.  
 { ποθοῦς Ἀρτεμιν λοχίαν  
 { θεᾶς ἀμφίπολον κόραν. Iph. T. 1071—1089.  
 { δύο θεαὶ, δύο παρθένοι  
 { βασιλικῶν τ' εἶεν θαλάμων. Ion. 478—498.

\* If from a verse of this kind ending with a choriambus,  $\overline{\cup}\overline{\cup}$ ,  $\overline{\cup}\overline{\cup}$ ,  $-\cup\cup-$  we take away \*\*) one syllable from the beginning we shall have a verse like the following,

- δρόμους καλλισταδίους —  
 . ποινὰς δούς ἀντιπάλους —  
 μάτηρ θεῶν ἐσύνθη —

If on the contrary we take away the last syllable of the 2d dissyllabic foot from those verses where that foot is placed

\*) The former dissyllabic foot is sometimes resolved into a tribrach, or an anapaest.

\*\*) Or we may say that the syllable removed is the first of the choriambus, which thus becomes an anapaest; but then the syllable preceding this anapaest must be long.

after the choriambus, we shall have that kind which is called Pherecratean, and which is very serviceable as affording a pause after several Glyconics.

*κῶπα Τρωάδος ἐκ γᾶς.*

*Ἀχαιῶν ὑπὸ λόγχαις.*

*δόλιον ἀστέρα λάμψας.*

The above must be looked upon as a very imperfect sketch of these descriptions of lyric verse, and as intended rather to accustom the ear to their rhythm than to ascertain the feet into which they should be divided, which is a matter of great doubt and difficulty, or to describe all their varieties, and the licenses allowed in each, which is an attainment to be expected only of advanced scholars.

---



## ERRATA.

*After v. 675, for ΚΡΕΟΥΣΑ read ΧΟΡΟΣ.*

*v. 843, for γυναικῶν read γυναικῶν.*

*v. 848, for εἰ ἐν read εἰς ἐν.*

*v. 1365, for τε read σε.*

*p. 87, last line but one, for ἀπάραξα read ἐπάραξα.*

*p. 110, (14), for τέκον and κενός read τέκνον and κενός.*

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΡΜΗΣ.

ΙΩΝ.

ΧΟΡΟΣ ΘΕΡΑΠΗΝΙΔΩΝ

ΚΡΕΟΥΣΗΣ.

ΚΡΕΟΥΣΑ.

ΞΟΥΘΟΣ.

ΠΡΕΣΒΥΤΗΣ ἢ ΠΑΙΔΑΓΩΓΟΣ.

ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.

ΠΥΘΙΑ ἢ ΠΡΟΦΗΤΙΣ.

ΑΘΗΝΑ.

---

### THE ARGUMENT.

Creusa the daughter of Erechtheus king of Athens had secretly borne Apollo a child, which she exposed near the foot of the Acropolis in a cave of the Long Rocks. Hermes at Apollo's request conveyed the child to Delphi, where the Pythoness in pity took him up and reared him. The play begins when this child, Ion, is grown up and Xuthus being childless is come with his wife Creusa to Delphi to consult the oracle as to his hopes of offspring. The Chorus consists of Athenian damsels in the train of Creusa.

---

I Ω N.

ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νότοις οὐρανὸν,  
 θεῶν παλαιὸν οἶκον, ἐκτρίβων, θεῶν  
 μῆς ἔφυσσε Μαΐαν, ἣ μ' ἐγείνατο  
 Ἑρμῆν μεγίστῳ Ζηνὶ, δαιμόνων λάτριν.  
 ἦμω δὲ Δελφῶν τήνδε γῆν, ἔν' ὀμφαλὸν  
 μέσον καθίζων Φοῖβος ἑμψοδεῖ βροτοῖς,  
 τὰ τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.  
 ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,  
 τῆς χρυσιλόγχου Παλλάδος κεκλημένη,  
 οὗ παῖδ' Ἑρεχθέως Φοῖβος ἔξενξεν γάμοις  
 βίᾳ Κρέονσαν, ἔνθα προσβόρῃους πέτραις  
 Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς  
 Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.  
 ἀγνῶς δὲ πατρὶ, τῷ θεῷ γὰρ ἦν φίλον,  
 γαστρὸς διήνεγλ' ὄγκον· ὥς δ' ἦλθεν χρόνος,  
 τεκοῖς ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος  
 ἐς ταυτὸν ἄντρον οὐπερ ἠενάσθη θεῷ  
 Κρέονσα, κατέκτεθον ὥς θανούμενον  
 κοίλῃς ἐν ἀντίπηγος εὐτρόχῳ κύλῳ,  
 προγόνων νόμον σώζουσα τοῦ τε γιγνεοῦς  
 Ἑριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη  
 φρονεῖν παραΐξασα φύλακε σώματος  
 δισσὼ δράκοντε, παρθένους Ἀργεαλίσι  
 δίδωσι σώζειν. ὅθεν Ἑρεχθεΐδαις ἐκεῖ  
 νόμος τίς ἐστιν ὅφρ' ἐν χρησιγλάτοις

4. Vulgo comma post Ἑρμῆν ponitur; post Ζηνὶ deest.  
 ἔτι p. ἐκεῖ.

24. f. l.

τρέφειν τέκν'. ἀλλ' ἦν εἶχε παρθένος χλιδὴν  
 τέκνῳ προσάψας' ἔλιπεν, ὥς θανουμένῳ.  
 καὶ μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·  
 ὦ σύγγον', ἐλθὼν λαὸν εἰς ἀντόχθονα  
 κλεινῶν Ἀθηναίων, οἷσθα γὰρ θεᾶς πόλιν, 30  
 λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας  
 αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει  
 ἔνεγκε Δελφῶν τὰμὰ πρὸς χρηστήρια,  
 καὶ θεὸς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.  
 τὰ δ' ἄλλ', ἐμὸς γάρ ἐστιν, ὥς εἰδῆς, ὁ παῖς, 35  
 ἡμῖν μελήσει. Λοξίε δ' ἐγὼ χάριν  
 πρᾶσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος  
 ἦνεγκα, καὶ τὸν παῖδα κρηπίδων ἐπὶ  
 τίθῃμι ναοῦ τοῦθ', ἀναπτύξας κύτος  
 ἐλικτὸν ἀντίπηγος, ὥς ὀρῶθ' ὁ παῖς. 40  
 κυρεῖ δ' αἶμ' ὑπεύοντος ἡλίου κύκλῳ  
 προφῆτις ἐσβαίνουσα μαντεῖον θεοῦ·  
 ὕψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ  
 ἐθαύμασ' εἴ τις Δελφίδων τλαίῃ κόρη  
 λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον, 45  
 ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν,  
 οἴκῳ δ' ἀφῆκεν ὠμότητα, καὶ θεὸς  
 σύνεργος ἦν τῷ παιδὶ μὴ ὑπεσεῖν δόμων.  
 τρέφει δὲ νῦν λαβοῦσα· τὸν σπείραντα δὲ  
 οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφν, 50  
 ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.  
 νέος μὲν οὖν ὦν ἀμφὶ βωμίους τροφὰς  
 ἡλᾷτ' ἀθύρων· ὥς δ' ἀπηνδρώθη δέμας,  
 Δελφοὶ σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ  
 ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις 55  
 θεοῦ καταΐξῃ δεῦρ' αἰεὶ σεμνὸν βίον.  
 Κρέουσα δ' ἡ τελοῦσα τὸν νεανίαν  
 Ξούθῳ γαμεῖται συμφορᾶς τοιαῶδ' ὑπο·  
 ἦν ταῖς Ἀθήναις τοῖς τε Χαλκιδοντίδαίς,  
 οἳ γῆν ἔχουσ' Εὐβοῖδα, πολέμιος κλύδων· 60  
 ὃν συμπονίσας καὶ ξυνεξελὼν δορεῖ



γάμων Κρεούσης ἀξίωμ' ἐδέξατο,  
 οὐκ ἐγγενὴς ὢν, Αἰόλου δὲ τοῦ Διὸς  
 γεγώς Ἀχαιὸς· χρόνα δὲ σπείρας λέχη,  
 ἄτεκνός ἐστι, καὶ Κρέουσ' ὦν οὐνεκα 65  
 ἦκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε,  
 ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην  
 ἐς τοῦτ' ἐλαίνει, κοῦ λέληθεν, ὥς δοκεῖ.  
 δώσει γὰρ εἰσελθόντι μαντεῖον τόδε  
 Ξοῖθω τὸν αὐτοῦ παῖδα, καὶ πεφικέναι 70  
 κείνου σφε φήσει, μητρὸς ὥς ἐλθὼν δόμους  
 γνωσθῆ Κρεούσῃ, καὶ γάμοι τε Λοξίων  
 κρυπτοὶ γένωνται παῖς τ' ἔχη τὰ πρόσφορα·  
 Ἴωνα δ' αὐτὸν, κίστορ' Ἀσιάδος χθονὸς,  
 ὄνομα κεκληῖσθαι θήσεται καθ' Ἑλλάδα. 75  
 ἀλλ' ἐς θαφνῶδὴ γύαλα βήσομαι τάδε,  
 τὸ κρανθὲν ὥς ἂν ἐμμάθω παιδὸς πέρι.  
 ὁρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον  
 τόνδ', ὥς πρὸ ναοῦ λαμπρὰ θῆ πυλώματα  
 δάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν, 80  
 Ἴων' ἐγὼ σφε πρῶτος ὀνομάζω θεῶν.

## ΙΩΝ.

ἄρματα μὲν τάδε λαμπρὰ τεθρίππων,  
 ἥλιος ἤδη κάμπτει κατὰ γῆν,  
 ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος  
 ἐς νύχθ' ἱερὰν, 85  
 Παρησιάδες δ' ἄβατοι κορυφαὶ  
 καταλαμπόμεναι τὴν ἡμερίαν  
 ἀψίδα βροτοῖσι δέχονται.  
 σμύρνης δ' ἀνδρῶν καπνὸς εἰς ὁρόφους  
 Φοίβου πέτεται. 90  
 θάσσει δὲ γυνὴ τρίποδα ζάθεον  
 Δελφίς, αἰείδουσ' Ἑλλήσι βοᾶς,  
 ἃς ἂν Ἀπόλλων κελαδήσῃ.  
 ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,  
 τὰς Κασταλίας ἀργυροειδεῖς 95  
 βαίνετε δίνας, καθαρὰς δὲ δρόσους

- ἀφνυδρανάμενοι στείχετε ναοὺς·  
 στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν,  
 φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν  
 μαρτεύεσθαι 100  
 γλώσσης ἰδίας ἀποφαίνειν.  
 ἡμεῖς δὲ, πόνοὺς οὓς ἐκ παιδὸς  
 μοχθοῦμεν αἰὲν, πτόρθοισι δάφνης  
 στέφεσιν ὧ' ἱεροῖς ἐσόδους Φοῖβον  
 καθαρὰς θήσομεν ὑγραῖς τε πέδον 105  
 ῥανίσιν νοτερὸν, πτηνῶν τ' ἀγέλας,  
 αἱ βλάπτουσιν  
 σέμν' ἀναθήματα, τόξοισιν ἐμοῖς  
 φηγάδας θήσομεν· ὥς γὰρ ἀμήτωρ  
 ἀπάτωρ τε γεγὼς τοὺς θρέψαντας 110  
 Φοῖβον ναοὺς θεραπεύω.  
 ἄγ' ἂν νεηθαλὲς ὦ  
 κάλλιστον προπόλευμα δάφνας,  
 αἶ τὰν Φοῖβον θυμέλαν  
 σαίρεις ὑπὸ ναοῖς 115  
 κάπων ἐξ ἀθανάτων,  
 ἵνα δρόσοι τέγγουσ' ἱερὰ  
 ῥυτὰν ἀέναν παγὰν  
 ἐκπροῖεῖσαι  
 μυρσίνας ἱερὰν φρόβαν, 120  
 ἧ σαίρω δάπεδον θεοῖ  
 παναμέριος ἅμ' ἁλίου πτέρυγι θοᾷ  
 λατρεύων τὸ κατ' ἥμαρ.  
 ὦ Παιὼν ὦ Παιᾶν,  
 εὐαίων εὐαίων 125  
 εἷης, ὦ Λατοῦς παῖ.  
 καλὸν γε τὸν πόνον, ὦ  
 Φοῖβε, σοὶ πρὸ δόμων λατρεύω,  
 τιμῶν μαρτεῖον ἔδραν·  
 κλεινὸς δ' ὁ πόνος μοι, 130  
 θεοῖσιν δούλαν χεῖρ' ἔχειν,  
 οὐ θνατοῖς, ἀλλ' ἀθανάτοισι·

98. Sic Codd. Diind. conj. φρουρεῖν.  
 Dobrens. 118. V. \*τῶν. Corr. Fixius.

113. V. καλλίστας. Corr.

εὐφάμους δὲ πόνοους μοχθεῖν  
οὐκ ἀποκάμνω.

Φοῖβός μοι γενέτωρ πατήρ· 135  
τὸν βόσκοντα γὰρ εὐλογᾷ.

τὸ δ' ὠφέλιμον ἔμοι πατέρος ὄνομα λέγω  
Φοῖβου τοῦ κατὰ ναόν.

ὦ Παιὰν ὦ Παιὰν,  
εὐαίων εὐαίων 140

εἴης, ὦ Λατοῦς παῖ.  
ἀλλ' ἐκπαύσω γὰρ μόχθους  
δάφνας ὀλκοῖς·

χρυσέων δ' ἐκ τευχέων ῥίψω  
γαίας παγὰν, 145

ἄν ἀποχεύονται

Κασταλίας δῖναι,  
νοτερόν ὕδωρ βάλλων,  
δοῖος ἀπ' εὐνᾶς ὦν.

εἴθ' οὕτως αἰεὶ Φοῖβον 150  
λατρεύων μὴ πανσαίμαν, ἦ

πανσαίμαν ἀγαθᾷ μοίρᾳ.

ἕα ἕα.

φοιτῶσ' ἤδη λείπονσιν τε  
πιανοὶ Παρνασοῦ κοίτας· 155

αὐδῶ μὴ χρίμπτειν θριγκοῖς  
μηδ' εἰς χρυσήρεις οἴκους.

μάρψω δ' εὖ τόξοις, ὦ Ζηρὸς  
κῆρυξ, ὀρνίθων γαμφηλαῖς

ἰσχὺν ριζῶν. 160

ὃδε πρὸς Θυμέλας ἄλλος ἐρέσσει  
κύκνος· οὐκ ἄλλα

φοιηκοφαῖ πόδα κινήσεις;  
οὐδέν σ' ἅ φόρμιγξ ἅ Φοῖβον  
σύμμολπος τόξων ῥέσσει ἄν·

πάραγε πτέρυγας· 165

λίμνας ἐπίβα τᾶς Αἰγιάδος·  
αἰμάξεις, εἰ μὴ πείσει,

τὰς καλλιφθόγγους ῥῥάδας.  
ἔα ἔα. 170

τίς· ὃδ' ὀρνίθων καινὸς προσέβα;  
μῶν ὑπὸ θριγκοὺς εὐναίας  
καρφυρὰς θήσων τέκνοις;  
ψαλμοί σ' εἴρξουσιν τόξων.  
οὐ πείσει; χωρῶν ἐν δίναις  
ταῖς Ἀλφειοῦ παιδοῦργει 175

ἢ νάπος Ἰσθμιον,  
ὥς ἀναθήματα μὴ βλάπτηται  
ναοὶ θ' οἱ Φοῖβον;  
κτείνειν δ' ὑμᾶς αἰδοῦμαι  
τοὺς θεῶν ἀγγέλλοντας φήμας 180  
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,  
Φοῖβον δουλεύσω, κοῦ λήξω  
τοὺς βόσκοντας θεραπεύων.

## ΗΜΙΧΟΡΙΟΝ.

οὐκ ἐν ταῖς ζαθέαις Ἀθά-  
ναις εὐκλίονες ἦσαν αὐ- 185  
λαὶ θεῶν μόνον, οὐδ' ἀγι-  
άτιδες θεραπεῖαι·

ἀλλὰ καὶ παρὰ Λοξίῃ  
τῷ Λατοῦς διδύμων προσώ-  
πων καλλιβλέφαρον φῶς.  
ἰδοὺ τάνδ' ἄθρησον, 190

Λερναῖον ὕδραν ἐναίρει  
χρυσέαις ἄρπαις ὁ Λιδὸς παῖς·  
φίλα, πρόσιδ' ὅσσοις.

## ΗΜΙΧΟΡΙΟΝ.

ὁρῶ. καὶ πέλας ἄλλος αὐ-  
τοῦ πανθὸν πυρίφλεκτον αἶ- 195  
ρει τις· ἄρ' ὃς ξμαῖσι μυ-  
θεύεται παρὰ πῆγαις  
ἄσπιστάς Ἰόλαος, ὃς  
κοινοῖς αἰρόμενος πόνοους  
δίῳ παιδὶ συναντλεῖ; 200

## ΗΜΙΧΟΡΙΟΝ.

καὶ μὰν τόνδ' ἄθρησον  
 πτεροῦντος ἔφεδρον ἵππου·  
 τὰν πυρπνέουσαν ἐναίρει  
 τρισώματον ἀλκάν.

## ΗΜΙΧΟΡΙΟΝ.

παντᾶ τοι βλέφαρον διώκω. 205

## ΗΜΙΧΟΡΙΟΝ.

σκέψαι κλόνον ἐν πενχαῖσι  
 λαῖνοισι Γιγάντων.

## ΗΜΙΧΟΡΙΟΝ.

ὦδε δερκόμεθ', ὦ φίλα, \* \*

## ΗΜΙΧΟΡΙΟΝ.

λεύσσεις οὖν ἐπ' Ἐγκελάδῳ  
 γοργωπὸν πάλλουσαν ἵτην; 210

## ΗΜΙΧΟΡΙΟΝ.

λεύσσω Παλλάδ' ἐμὰν θεόν.

## ΗΜΙΧΟΡΙΟΝ.

τί γάρ; κεραννὸν  
 ἀμφίπυρον ὄβριμον ἐν Διὸς  
 ἐκηβόλοισι χερσίν;

## ΗΜΙΧΟΡΙΟΝ.

ὄρω, τὸν δαΐον  
 Μίμαντα πυρὶ καταθαλοῖ.  
 καὶ Βρόμιος ἄλλον  
 ἀπολέμοισι κισσίνοισι βάκτροις  
 ἐναίρει Γᾶς τέκνων ὁ Βαλχεύς. 215

## ΧΟΡΟΣ.

σέ τοι τὸν παρὰ ναὸν αὐδῶ,  
 θέμις γνάλων ὑπερβῆ-  
 ναι λευκῷ ποδί γ' \*; 220

## ΙΩΝ.

οὐ θέμις, ὦ ξέναι.

## ΧΟΡΟΣ.

οὐδ' ἂν ἐλ σέθεν ἂν πυθοίμαν αὐδάν;

## ΙΩΝ.

τίνα δῆτα θέλεις;

## ΧΟΡΟΣ.

ἄρ' ὄντως μέσον ὀμφαλὸν 222  
γᾶς Φοῖβον κατέχει δόμος;

## ΙΩΝ.

στέμμασί γ' ἐνδντὸν, ἀμφὶ δὲ Γοργόνες.

## ΧΟΡΟΣ.

οὕτω καὶ φάτις αἰδᾶ. 225

## ΙΩΝ.

εἰ μὲν ἐθύσατε πέλαγον πρὸ δόμων  
καὶ τι πνυθῆσθαι χρῆζετε Φοῖβον,  
ἥαριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις  
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

## ΧΟΡΟΣ.

ἔχω μαθοῦσα· 230

θεοῦ δὲ νόμον οὐ παραβαίνομεν·

ἃ δ' ἐκτὸς, ὄμμα τέρψει. 231

## ΙΩΝ.

πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

## ΧΟΡΟΣ.

μεθεῖσαν δεσπότηαι 233

με θεοῦ γύαλα τάδ' εἰσιδεῖν. 233

## ΙΩΝ.

δμωαὶ δὲ τίνων κλήζετε δόμων;

## ΧΟΡΟΣ.

Παλλάδι σύνοικα 235

τρόφιμα μέλαθρα τῶν ἐμῶν τυράννων.

παρούσας δ' ἀμφὶ τᾶσδ' ἐρωπᾶς. 236

## ΙΩΝ.

γενναϊότης σοι, καὶ τρόπων τεκμήριον  
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἶ ποτ', ὦ γύναι.  
γνοίη δ' ἂν ὥς τὰ πολλά γ' ἀνθρώπου πέρι  
τὸ σχῆμ' ἰδὼν τις εἰ πέφυκεν εὐγενής.  
ἔα· 240

ἀλλ' ἐξέπληξάς μ' ὄμμα συγλήσασα σὸν  
 δακρύοις θ' ἔγρανας' εὐγενῇ παρηίδα,  
 ὡς εἶδες ἀγὰρ Λοξίου χρηστήρια.  
 τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι;  
 οὐ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ 245  
 χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυροοῖ.

## ΚΡΕΟΥΣΑ.

ὦ ξένη, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει  
 ἐς θαύματ' ἐλθεῖν δακρύων ἑμῶν πέρι·  
 ἐγὼ δ' ἰδοῦσα τοῖσδ' Ἀπόλλωνος δόμους  
 μνήμην παλαιὰν ἀνεμετροσάμην τινά· 250  
 οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὔσά περ.  
 ὦ τλήμονες γυναῖκες· ὦ τολμήματα  
 θεῶν. τί δῆτα; ποῖ δίκην ἀνοίσομεν,  
 εἰ τῶν κρατούντων ἀδικίας ὀλοῦμεθα;

## ΙΩΝ.

τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι; 255

## ΚΡΕΟΥΣΑ.

οὐδέν· μεθῆμα τόξα· τὰπὶ τῷδε δὲ  
 ἐγὼ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

## ΙΩΝ.

τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίου πατρὸς  
 πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

## ΚΡΕΟΥΣΑ.

Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως 260  
 πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

## ΙΩΝ.

ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἄπο  
 τραφεῖσα πατέρων, ὥς σε θαυμάζω, γύναι.

## ΚΡΕΟΥΣΑ.

τοσαῦτα κεύτυχοῦμεν, ὦ ξέν', οὐ πέρα.

## ΙΩΝ.

πρὸς θεῶν ἀληθῶς, ὥς μεμύθενται βροτοῖς, 265

ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς, ὦ ξέν', ἐκμαθεῖν θέλων;

ΙΩΝ.

ἐκ γῆς πατρός σου πρόγονος ἔβλασθεν πατήρ;

ΚΡΕΟΥΣΑ.

Ἐρχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.

ΙΩΝ.

ἦ καὶ σφ' Ἀθάνα γῆθεν ἔξανείλετο;

ΚΡΕΟΥΣΑ.

ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.

270

ΙΩΝ.

δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται;

ΚΡΕΟΥΣΑ.

Κέκροπός γε σώζειν πασὶν οὐχ ὀρώμενον.

ΙΩΝ.

ἦκουσα, λῦσαι παρθένους τεῦχος θεᾶς.

ΚΡΕΟΥΣΑ.

τοιγὰρ θανοῦσα σλόπελον ἤμαξαν πέτρας.

ΙΩΝ.

εἶεν· τί δαὶ τόδ'; ἄρ' ἀληθὲς ἢ μάτην [λόγος];

275

ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς; καὶ γὰρ οὐ κάμνω σχολῇ.

ΙΩΝ.

πατήρ Ἐρεχθεὺς σὰς ἔθυσσε συγγόνους;

ΚΡΕΟΥΣΑ.

ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.

ΙΩΝ.

σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;

ΚΡΕΟΥΣΑ.

βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.

280

ΙΩΝ.

πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;

ΚΡΕΟΥΣΑ.

πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.



ΙΩΝ.

Μακραι δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;

ΚΡΕΟΥΣΑ.

τί δ' ἱστορεῖς τόδ'; ὥς μ' ἀνέμνησάς τινας.

ΙΩΝ.

τιμᾶ σφε † Πύθιος ἀστραπαί τε Πύθια;

285

ΚΡΕΟΥΣΑ.

τιμᾶ γ' ἄτιμ' ὥς μήποτ' ὠφελόν σφ' ἰδεῖν.

ΙΩΝ.

τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;

ΚΡΕΟΥΣΑ.

οὐδέν· ξύνοιδ' ἀντροισιν αἰσχύνην τινά.

ΙΩΝ.

πόσις δὲ τίς σ' ἔγρημ' Ἀθηναίων, γύναι;

ΚΡΕΟΥΣΑ.

οἶκ' ἀστός, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.

290

ΙΩΝ.

τίς; εὐγενῇ νιν δεῖ πεφυλέναι τινά.

ΚΡΕΟΥΣΑ.

Ξοῦθος, πεφυκὼς Αἰόλου Διὸς τ' ἄπο.

ΙΩΝ.

καὶ πῶς ξένος σ' ὢν ἔσχεν οὔσαν ἐγγενῇ;

ΚΡΕΟΥΣΑ.

Εὐβοί' Ἀθήναις ἔστι τις γείτων πόλις.

ΙΩΝ.

ὄροις ὑγροῖσιν, ὥς λέγουσ', ὠρισμένη.

295

ΚΡΕΟΥΣΑ.

ταύτην ἔπερσε Κεκροπίδας κοινῷ δορί.

ΙΩΝ.

ἐπίκουρος ἐλθὼν, κᾶτα σὸν γαμεῖ λέχος;

ΚΡΕΟΥΣΑ.

φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.

ΙΩΝ.

σὺν ἀνδρὶ δ' ἔγκεις ἢ μόνη χρηστήρια;

## ΚΡΕΟΥΣΑ.

σὺν ἀνδρί. σηκοὺς δ' ἐνστρέφει Τροφωνίου. 300

## ΙΩΝ.

πότερα θεατῆς, ἢ χάριν μαντευμάτων;

## ΚΡΕΟΥΣΑ.

κείνου τε Φοίβου θ' ἐν θέλων μαθεῖν ἔπος.

## ΙΩΝ.

καρποῦ δ' ὑπὲρ γῆς ἤμετ', ἢ παίδων πέρι;

## ΚΡΕΟΥΣΑ.

ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.

## ΙΩΝ.

οὐδ' ἔτεκες οὐδὲν πάποτ', ἀλλ' ἄτεκνος εἶ; 305

## ΚΡΕΟΥΣΑ.

ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.

## ΙΩΝ.

ὦ τλήμον, ὥς τ' ἄλλ' εὐτυχοῦς οὐκ εὐτυχεῖς.

## ΚΡΕΟΥΣΑ.

σὺ δ' εἶ τίς; ὥς σου τὴν τεκοῦσαν ὤλβισα.

## ΙΩΝ.

τοῦ θεοῦ καλοῦμαι δοῦλος εἰμὶ τ', ὦ γύναι.

## ΚΡΕΟΥΣΑ.

ἀνάθημα πόλεως, ἢ τινος πραθεῖς ὑπο; 310

## ΙΩΝ.

οὐκ οἶδα, πλὴν ἐν, Λοξίου κεκλήμεθα.

## ΚΡΕΟΥΣΑ.

ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτείρομεν.

## ΙΩΝ.

ὥς μὴ εἰδόθ' ἦμις μ' ἔτεκεν ἐξ οὔτου τ' ἔφυν.

## ΚΡΕΟΥΣΑ.

ναοῖσι δ' οἵκεῖς τοισίδ', ἢ κατὰ στέγας;

## ΙΩΝ.

ἀπανταχοῦ μοι δῶμ', ἐν' ἃν λάβῃ μ' ὕπνος. 315

300. Sic Flor. 2. Pal. habet εἰδ' στρέφει: f. l. ὑστέρει. 315. V.  
ἅπαν θεοῦ. Corr. Musg.

ΚΡΕΟΥΣΑ.

παῖς δ' ὦν ἀφίκου ναὸν, ἣ νεανίας;

ΙΩΝ.

βρέφος λέγουσιν οἱ δοκοῦντες εἰδέειν.

ΚΡΕΟΥΣΑ.

καί τις γάλακτί σ' ἐξέθρεψε Δελφίδων;

ΙΩΝ.

οὐ πάποι' ἔγνων μαστόν· ἦ δ' ἔθρεψέ με.

ΚΡΕΟΥΣΑ.

τίς, ὦ ταλαίπωρ; ὥς νοσοῦσ' ἤϋρον νόσους. 320

ΙΩΝ.

Φοίβου προφῆτις, μητέρ' ὥς νομίζομεν.

ΚΡΕΟΥΣΑ.

ἐς δ' ἄνδρ' ἀφίκου τίνα τροφήν κεκτημένος;

ΙΩΝ.

βωμοί μ' ἔφερβον σόπιών τ' αἰεὶ ξένος.

ΚΡΕΟΥΣΑ.

τάλαιν' ἄρ' ἡ τεκοῦσά σ', ἦτις ἦν ποιε.

ΙΩΝ.

ἀδίκημά του γυναικὸς ἐγενόμην ἴσως. 325

ΚΡΕΟΥΣΑ.

ἔχεις δὲ βίοντον; εὖ γὰρ ἥσκησαι πέπλοις.

ΙΩΝ.

τοῖς τοῦ Θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.

ΚΡΕΟΥΣΑ.

οὐδ' ἤξας εἰς ἔρευναν ἐξευρεῖν γονάς;

ΙΩΝ.

ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμήριον.

ΚΡΕΟΥΣΑ.

φεῦ.

πέπονθ' ἂν τις σῇ μητρὶ ταῦτ' ἄλλη γυνή. 330

ΙΩΝ.

τίς; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἄν.

ΚΡΕΟΥΣΑ.

ἦς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.

ΙΩΝ.

ποιῶν τι χρηΐζουσ'; ὥς ὑπουργήσω, γύναι.

ΚΡΕΟΥΣΑ.

μάντευμα κρυπτόν δεομένη Φοῖβον μαθεῖν.

ΙΩΝ.

λέγοις ἄν· ἡμεῖς τᾶλλα προξενήσομεν.

335

ΚΡΕΟΥΣΑ.

ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.

ΙΩΝ.

οὗ τᾶρα πράξεις οὐδέν· ἀργὸς ἰ θεός.

ΚΡΕΟΥΣΑ.

Φοῖβω μιγῆναί φησί τις φίλων ἐμῶν.

ΙΩΝ.

Φοῖβω γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.

ΚΡΕΟΥΣΑ.

καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.

340

ΙΩΝ.

οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.

ΚΡΕΟΥΣΑ.

οὗ φησιν αὐτή· καὶ πέπονθεν ἄθλια.

ΙΩΝ.

τί χρηῖμα δράσασ', εἰ θεῷ συνεζύγη;

ΚΡΕΟΥΣΑ.

τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

ΙΩΝ.

ὁ δ' ἐκτεθεὶς παῖς ποῦ ἔστιν; εἰσορᾷ φάος;

345

ΚΡΕΟΥΣΑ.

οὐκ οἶδεν οὐδεὶς. ταῦτα καὶ μαντεύομαι.

ΙΩΝ.

εἰ δ' οὐκέτ' ἔστι, τίη τρόπῳ διεφθάρη;

ΚΡΕΟΥΣΑ.

θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.

ΙΩΝ.

ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ;

ΚΡΕΟΥΣΑ.

ἐλθοῦς ἴν' αὐτὸν ἐξέσθῃκ' οὐχ ἧρ' ἔτι. 350

ΙΩΝ.

ἦν δὲ σταλαγμοὺς ἐν στίβῳ τις αἵματος;

ΚΡΕΟΥΣΑ.

οὐ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.

ΙΩΝ.

χρόνος δὲ τίς τῷ παιδί διαπεπραγμένῳ;

ΚΡΕΟΥΣΑ.

σοὶ ταυτὸν ἦβης, εἵπερ ἦν, εἴχ' ἂν μέτρον.

ΙΩΝ.

ἀδικεῖ νιν ὁ θεός· ἡ τεκοῦσα δ' ἀθλία. 355

ΚΡΕΟΥΣΑ.

οὐκ οὔν ἔτ' ἄλλον γ' ὕστερον τίττει γόνον.

ΙΩΝ.

τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;

ΚΡΕΟΥΣΑ.

τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.

ΙΩΝ.

οἷμοι· προσωδὸς ἡ τύχη τῶμῳ πάθει.

ΚΡΕΟΥΣΑ.

καὶ σ', εἰ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν. 360

ΙΩΝ.

καὶ μή γ' ἐπ' οἴκτον μ' ἔξαγ' οὐ λελήσμεθα.

ΚΡΕΟΥΣΑ.

σιγῷ πέραινε δ' ὦν σ' ἀνιστορᾷ πέρι.

ΙΩΝ.

οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι;

ΚΡΕΟΥΣΑ.

τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ;

## ΙΩΝ.

πῶς ὁ θεὸς δ' λαθεῖν βούλεται μαντεύσεται; 365

## ΚΡΕΟΥΣΑ.

εὔπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.

## ΙΩΝ.

αἰσχύνεται τὸ πρῶγμα· μὴ ἔξελεγχέ νιν.

## ΚΡΕΟΥΣΑ.

ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

## ΙΩΝ.

οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.  
ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανείς 370

Φοῖβος δικαίως τὸν θεμιστεύοντά σοι

δράσειεν ἂν τι πῆμ'· ἀπαλλάσσουν, γύναι·

τῷ γὰρ θεῷ τάναντί οὐ μαντευτέον.

ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἂν,  
εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσοιμεν 375

φράζειν ἃ μὴ θέλουσιν ἢ προβωμίοις

σφαγαῖσι μῆλων ἢ δι' οἰωνῶν πτεροῖς.

ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,

οὐκ ὄντα κεκτήμεσθα τάγάθ', ὧ γύναι·

ἃ δ' ἂν διδῶσ' ἐκόντες, ὠφελούμεθα. 380

## ΧΟΡΟΣ.

πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,

μορφαὶ δὲ διαφέρουσιν. ἔν δ' ἂν εὐτυχές

μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.

## ΚΡΕΟΥΣΑ.

ὦ Φοῖβε, κακεῖ κἀνθάδ' οὐ δίκαιος εἶ  
ἐς τὴν ἀποῦσαν, ἧς πάρεσιν οἱ λόγοι. 385

σύ τ' οὐκ ἔσωσας τὸν σὸν, ὃν σῶσαί σ' ἐχρῆν,

οὔθ' ἱστοροῦσῃ μητρὶ μάντις ὣν ἐρεῖς,

ὥς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,

εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὕψιν ποτέ.

ἀλλ' † ἔἂν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ 390

κωλνόμεσθα μὴ μαθεῖν ἃ βούλομαι.

ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῇ πόσιν

Ξοῦθον πέλας δὴ τόνδε, τὰς Τροφωνίου  
 λιπόντα θαλάμας, τοὺς λελεγμένους λόγους  
 σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνῃ λάβω 395  
 διακονοῦσα κρυπτὰ, καὶ προβῇ λόγος  
 οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.  
 τὰ γὰρ γυναικῶν δυσχερῇ πρὸς ἄρσενας,  
 κὰν ταῖς κακαῖσιν ἄγαθαὶ μεμιγμένα  
 μισοῦμεθ'· οὕτω δυστυχεῖς πεφύκαμεν. 400

ΞΟΥΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων  
 λαβὼν ἀπαρχὰς χαιρέτω, σὺ τ', ὦ γύναι.  
 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδίᾳ;

ΚΡΕΟΥΣΑ.

οὐδέν γ' ἀφίκου δ' ἐς μέριμναν· ἀλλὰ μοι  
 λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις, 405  
 παίδων ὅπως νῦν σπέρμα συγκραθήσεται.

ΞΟΥΘΟΣ.

οὐκ ἤξιωσε τοῦ θεοῦ προλαμβάνειν  
 μαντεύμαθ'· ἐν δ' οὖν εἶπεν, οὐκ ἄπαιδά με  
 πρὸς οἶκον ἤξειν οὐδὲ σ' ἐκ χρηστηρίων.

ΚΡΕΟΥΣΑ.

ὦ πότνια Φοίβου μήτηρ, εἰ γὰρ αἰσίως 410  
 ἐλθοίμεν, ἅ τε νῦν συμβόλαια πρόσθεν ἦν  
 ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.

ΞΟΥΘΟΣ.

ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;

ΙΩΝ.

ἡμεῖς τὰ γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,  
 οἳ πλησίον θάσσουσιν τρίποδος, ὃ ξένη, 415  
 Δελφῶν ἀριστῆς, οὗς ἐκλήρωσεν πάλος.

ΞΟΥΘΟΣ.

καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρήζομεν.  
 στείχοιμ' ἂν εἴσω· καὶ γὰρ, ὥς ἐγὼ κλέω,  
 χρηστήριον πέπτωκε τοῖς ἐπὶ ἡλύσι  
 κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ

τῇδ', αἰσία γὰρ, Θεοῦ λαβεῖν μαντεῖματα.  
 σὺ δ' ἄμφι βωμοὺς, ὧ γίναι, δαφνηφόρους  
 λαβοῦσα κλῶνας εὐτέκνους εὐχον Θεοῖς  
 χρησμούς μ' ἐνεργεῖν ἐξ Ἀπόλλωνος δόμων.

## ΚΡΕΟΥΣΑ.

ἔσται τάδ' ἔσται. Λοξίας δ' ἔὰν θέλῃ 425  
 νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,  
 ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,  
 ὅσον δὲ χρήζει, Θεὸς γὰρ ἔστι, δέξομαι.

## ΙΩΝ.

τί ποτε λόγοισιν ἢ ξένη πρὸς τὸν Θεὸν  
 χρυπτοῖσιν αἰεὶ λοιδοροῦσ' αἰνίσσεται; 430  
 ἦτοι φιλοῦσά γ' ἦς ὑπερ μαντεύεται,  
 ἦ καὶ τι σιγῶσ' ὧν σιωπᾶσθαι χρεῶν;  
 ἀτὰρ θνηγατρὸς τῆς Ἐρεχθέως τί μοι  
 μέλει προσήκει τ'; οὐδέν· ἀλλὰ χρυσέαις  
 πρόχοισιν ἐλθὼν εἰς ἀπορραντήρια 435  
 δρόσον καθήσω. νοουθετητέος δέ μοι  
 Φοῖβος, τί πάσχει· παρθέτους βία γαμῶν  
 προδίδωσι· παῖδας ἐκτεκνούμενος λάθρα  
 θνήσκοντας ἀμελεῖ. μὴ σὺ γ'· ἀλλ' ἐπεὶ κρατεῖς,  
 ἀρετὰς δίδωκε. καὶ γὰρ ὅστις ἂν βροτῶν 440  
 κακὸς πεφύκη, ζημιοῦσιν οἱ Θεοί.  
 πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς  
 γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν;  
 εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσομαι,  
 δίκας βιαίων δώσεται ἀνθρώποις γάμων, 445  
 σὺ καὶ Ποσειδῶν Ζεὺς θ' ὅς οὐρανοῦ κρατεῖ,  
 ναοὺς τίνοντες ἀδικίας κενώσετε.  
 τὰς ἡδονὰς γὰρ τῆς προμηθείας πέρα  
 σπεύδοντες ἀδικοῦντ'. οὐκέτ' ἀνθρώπους κακοὺς  
 λέγειν δίκαιον, εἰ τὰ τῶν Θεῶν κακὰ 450  
 μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

434. Codd. μέλει; προσήκει τ' οὐδ' ας. Matth. προσήκοντ' οὐδέν;

437. V. πάσγων. Codd. recte πάσχει. 438. Matth. suppl. παῖδας τ,

Frustra. 448. V. πάρος. Corr. Coningtonus.



## ΧΟΡΟΣ.

σὲ τὰν ὠδίνων λοχιᾶν  
 ἀνειλείθυιαν, ἐμὴν  
 Ἀθάναν ἱκετεύω,  
 Προμηθεῖ Τιτᾶνι λοχεν- 455  
 θεῖσαν κατ' ἀκροτάτας  
 κορυφᾶς Διός· ὃ πότνα Νίκα,  
 μόλε Πύθιον οἶκον,  
 Οὐλύμπου χρυσέων θαλάμων  
 πταμένα πρὸς ἀγνιάς, 460  
 Φοιβήϊος ἔνθα γὰς  
 μεσόμφαλος ἐστία  
 παρὰ χορευομένῳ τρίποδι  
 μαντεύματα κραίνει,  
 σὺ καὶ παῖς ἃ Λατογενῆς, 465  
 δύο θεαὶ δύο παρθένοι,  
 κασίγνηται σεμναὶ τοῦ Φοίβου.  
 ἱκετεύσατε δ', ὃ κόρη,  
 τὸ παλαιὸν Ἑρεχθέως  
 γένος εὐτεκνίας χρονίου καθαροῖς 470  
 μαντεύμασι κῦρσαι.  
 ὑπερβαλλούσας γὰρ ἔχει  
 θνατοῖς εὐδαιμονίας  
 ἀκίνητον ἀφορμὴν,  
 τέκνων οἷς ἂν καρποτρόφοι 475  
 λάμπωσιν ἐν θαλάμοις  
 πατρίοισι νεάνιδες ἥβαι,  
 διαδέκτορα πλοῦτον  
 ὥς ἔξοντες ἐκ πατέρων  
 ἑτέροις ἐπὶ τέκνοις· 480  
 ἀλκὰ τε γὰρ ἐν κακοῖς  
 σὺν τ' εὐτυχίαις φίλον,  
 δορὶ τε γὰρ πατρίᾳ φέρει  
 σωτήριον ἀλκάν.  
 ἐμοὶ μὲν πλούτου τε πάρος 485  
 βασιλικῶν τ' εἶεν θαλάμων

τροφαὶ κήδειοι κεδνῶν τέκνων.  
 τὸν ἄπαιδα δ' ἀποστειγῶ  
 βίον, ᾧ τε δοκεῖ, ψέγω·  
 μετὰ δὲ κτεάνων μετρίων βιοτᾶς 490  
 εὖπαιδος ἐχοίμαν.  
 ὦ Πανὸς θακήματα καὶ  
 παρανλίζουσα πέτρα  
 μυχώδεσι Μακραιῖς,  
 ἵνα χοροὺς στείβουσι ποδοῖν 495  
 Ἀγραύλου κόραι τρίγονοι  
 στάδια χλοερὰ πρὸ Παλλάδος  
 ναῶν, συρίγγων  
 ὑπ' αἰόλας ἰαχᾶς,  
 † ὕμνων ὅταν αὐλίοις 500  
 συρίλξης, ὦ Πὰν,  
 τοῖσι σοῖς ἐν ἄντροις,  
 ἵνα τεκοῦσά τις παρθένος, ὦ μελέα,  
 βρέφος Φοίβῃ πιανοῖς ἐξώριζεν θοῖναν  
 θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων 505  
 ἔβριν. οὔτ' ἐπὶ κερκίσιν οὔτε λόγοις  
 φάτιν αἶον εὐτυχίας μετέχειν  
 θεόθεν τέκνα θνατοῖς.

## ΙΩΝ.

πρόσπολοι γυναῖκες, αἱ τῶνδ' ἀμφὶ κρηπίδας δόμων 510  
 θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,  
 ἐκλέλοιπ' ἤδη τὸν ἱερὸν τρίποδα καὶ χρηστήριον  
 Ξοῦθος, ἧ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;

## ΧΟΡΟΣ.

ἐν δόμοις ἔστ', ὦ ξέν· οὐπω δῶμ' ὑπερβαίνει τόδε.  
 ὥς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν 515  
 δοῦπον, ἐξιόντα τ' ἤδη δεσπότην ὄραν πάρα.

## ΞΟΥΘΟΣ.

ὦ τέκνον, χαῖρ'· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.

## ΙΩΝ.

χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ πράξομεν.

ΞΟΥΘΟΣ.

δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩΝ.

εὖ φρονεῖς μὲν, ἥ σ' ἔμνηθε θεοῦ τις, ὦ ξέने, βλάβη; 520

ΞΟΥΘΟΣ.

οὐ φρονῶ, τὰ φίλταθ' εὐρὼν εἰ φιλεῖν ἐφίεμαι;

ΙΩΝ.

παῦε, μὴ ψεύσας τὰ τοῦ θεοῦ στέμματα ῥήξεης χερί.

ΞΟΥΘΟΣ.

ἄψομαι, κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.

ΙΩΝ.

οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πνευμόνων λαβεῖν;

ΞΟΥΘΟΣ.

ὥς τί δὴ φεύγεις με, σαντοῦ γνωρίσας τὰ φίλτατα; 525

ΙΩΝ.

οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηγνότας ξένους.

ΞΟΥΘΟΣ.

κτεῖνε καὶ πίμπρη· πατρὸς γὰρ, ἣν κτάνης, ἔσει φρονεύς.

ΙΩΝ.

ποῦ δέ μοι πατήρ σύ; ταῦτ' οὖν οὐ γέλως κλίνειν ἐμοί;

ΞΟΥΘΟΣ.

οὔ· τρέχων ὁ μῦθος ἂν σοι τὰμὰ σημῆγειεν ἂν.

ΙΩΝ.

καὶ τί μοι λέξεις;

ΞΟΥΘΟΣ.

πατήρ σός εἰμι καὶ σὶ παῖς ἐμός. 530

ΙΩΝ.

τίς λέγει τάδ';

ΞΟΥΘΟΣ.

ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.

ΙΩΝ.

μαρτυρεῖς σαντῷ.

ΞΟΥΘΟΣ.

τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.

ΙΩΝ.

ἐσφαλῆς αἴνιγμ' ἀκούσας.

ΞΟΥΘΟΣ.

οὐκ ἄρ' ὄρθ' ἀκούομεν;

ΙΩΝ.

ὁ δὲ λόγος τίς ἐστὶ Φοῖβον;

ΞΟΥΘΟΣ.

τὸν συναντήσαντά μοι

ΙΩΝ.

τίνα συνάντησιν;

ΞΟΥΘΟΣ.

δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ

535

ΙΩΝ.

συμφορᾶς τίνος κυρῆσαι;

ΞΟΥΘΟΣ.

παῖδ' ἐμὸν πεφνέειναι.

ΙΩΝ.

σὸν γεγῶτ', ἢ δῶρον ἄλλως;

ΞΟΥΘΟΣ.

δῶρον, ὄντα δ' ἐξ ἐμοῦ.

ΙΩΝ.

πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν;

ΞΟΥΘΟΣ.

οὐκ ἄλλω, τέκνον.

ΙΩΝ.

ἢ τύχη πόθεν ποθ' ἦκει;

ΞΟΥΘΟΣ.

δύο μίαν θανμάζομεν.

ΙΩΝ.

ἐκ τίνος δέ σοι πέφνκα μητρὸς;

ΞΟΥΘΟΣ.

οὐκ ἔχω φράσαι.

540

ΙΩΝ.

οὐδὲ Φοῖβος εἶπε;

ΞΟΥΘΟΣ.

τερφθεῖς τοῦτο, κεῖν' οὐκ ἠρόμην.

ΙΩΝ.

γῆς ἅρ' ἐκπέφυκα μητρὸς.

ΞΟΥΘΟΣ.

οὐ πέδον τίκτει τέκνα.

ΙΩΝ.

πᾶς ἂν οὖν εἶην σός;

ΞΟΥΘΟΣ.

οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.

ΙΩΝ.

φέρε λόγων ἀψώμεθ' ἄλλων.

ΞΟΥΘΟΣ.

ταῦτ' ἄμεινον, ὃ τέκνον.

ΙΩΝ.

ἦλθες ἐς νόθον τι λέκτρον;

ΞΟΥΘΟΣ.

μωρία γε τοῦ νέου.

545

ΙΩΝ.

πρὶν κόρην λαβεῖν Ἐρεχθέως;

ΞΟΥΘΟΣ.

οὐ γὰρ ὕστερόν γ' ἔτι.

ΙΩΝ.

ἄρα δῆτ' ἐκεῖ μ' ἔφυσας;

ΞΟΥΘΟΣ.

τῷ χρόνῳ γε συντρέχει.

ΙΩΝ.

κἄτα πῶς ἀφικόμεσθα δεῦρο;

ΞΟΥΘΟΣ.

ταῦτ' ἀμνηχανῶ.

ΙΩΝ.

διὰ μακρᾶς ἐλθὼν κελεύθου;

ΞΟΥΘΟΣ.

τοῦτο κἄμ' ἀπαιολᾷ.

ΙΩΝ.

*Πυθίαν δ' ἦλθες πέτραν πρίν;*

ΞΟΥΘΟΣ.

*ἔς φανάς γε Βακχίου. 550*

ΙΩΝ.

*προξένων δ' ἔν του κατέσχες;*

ΞΟΥΘΟΣ.

*ὄς με Δελφίσιν κόρας*

ΙΩΝ.

*ἐθιάσενσ', ἢ πῶς τάδ' αὐδᾶς;*

ΞΟΥΘΟΣ.

*Μαινάσιν γε Βακχίου.*

ΙΩΝ.

*ἔμφρον', ἢ κάτοινον ὄντα;*

ΞΟΥΘΟΣ.

*Βακχίου πρὸς ἡδοναῖς.*

ΙΩΝ.

*τοῦτ' ἐκεῖν'· ἵν' ἐσπάρημεν —*

ΞΟΥΘΟΣ.

*ὁ πότμος ἐξηῦρεν, τέκνον.*

ΙΩΝ.

*πῶς δ' ἀφικόμεσθα ναούς;*

ΞΟΥΘΟΣ.

*ἔκβολον κόρης Ἰσως. 555*

ΙΩΝ.

*ἐκπεφρεύγαμεν τὸ δοῦλον.*

ΞΟΥΘΟΣ.

*πατέρα νῦν δέχου, τέκνον.*

ΙΩΝ.

*τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.*

ΞΟΥΘΟΣ.

*εὖ φρονεῖς ἄρα.*

ΙΩΝ.

καὶ τί βουλόμεσθ' ἄλλο

ΞΟΥΘΟΣ.

νῦν ὁρᾷς ἃ χρεὶ σ' ὄρεᾷν.

ΙΩΝ.

ἢ Διὸς παιδὸς γενέσθαι παῖς·

ΞΟΥΘΟΣ.

ὃ δὴ σοὶ γίνεται.

ΙΩΝ.

ἦ θίγω δῆθ' οἷ μ' ἔφρυσαν;

ΞΟΥΘΟΣ.

πιθόμενός γε τῷ θεῷ. 560

ΙΩΝ.

χαῖρέ μοι, πάτερ,

ΞΟΥΘΟΣ.

φίλον γε φθέγμ' ἐδεξάμην τόδε.

ΙΩΝ.

ἡμέρα θ' ἦ νῦν παροῦσα.

ΞΟΥΘΟΣ.

μακάριόν γ' ἔθηκέ με.

ΙΩΝ.

ὦ φίλη μήτηρ, ποτ' ἄρα καὶ σὸν ὄψομαι δέμας;

νῦν ποθῶ σε μᾶλλον ἢ πρὶν, ἥτις εἴ ποτ', εἰσιδεῖν.

ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα. 565

ΧΟΡΟΣ.

κοινὰ μὲν ἡμῖν δωμάτων εὐπραξία·

ὁμως δὲ καὶ δέσποιναν ἐς τέκν' ἐντυχεῖν

ἐβουλόμην ἂν τοὺς τ' Ἐρεχθέως δόμους.

ΞΟΥΘΟΣ.

ὦ τέκνον, ἐς μὲν σὴν ἀνεύρεσιν θεὸς

ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ,

570

σύ τ' αὖ τὰ φίλταθ' ἠὔρες, οὐκ εἰδὼς πάρος.

ὃ δ' ἥξας ὀρθῶς τοῦτο κἄμ' ἔχει πόθος,

ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν,

ἐγὼ θ' ὁποίας μοι γυναικὸς ἐξέφυς.  
 χρόνῳ δὲ δόντες ταῦτ' ἴσως εὖροιμεν ἄν. 575  
 ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητεῖαν τε σὴν  
 ἐς τὰς Ἀθήνας στεῖχε κοινόφρων πατρί,  
 οὗ σ' ὄλβιον μὲν σκήπτρον ἀναμένει πατρός,  
 πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν  
 δυοῖν κεκλήσει δυσγενὴς πένης θ' ἅμα, 580  
 ἀλλ' εὐγενὴς τε καὶ πολυκτῆμων βίου.  
 σιγῆς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις,  
 ἐς φροντίδας τ' ἀπῆλθες, ἐκ δὲ χαρμονῆς  
 πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί;

## ΙΩΝ.

οὐ ταυτὸν εἶδος φαίνεται τῶν πραγμάτων 585  
 πρόσωθεν ὄντων ἐγγύθεν θ' ὁρωμένων.  
 ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,  
 πατέρα σ' ἀνερών· ὧν δὲ γινώσκω, πάτερ,  
 ἄκουσον. εἶναί φασι τὰς αὐτόχθονας  
 κλεινὰς Ἀθήνας οὐκ ἐπέισακτον γένος, 590  
 ἔν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,  
 πατρός τ' ἐπακτοῦ καὐτὸς ὧν νόθαγενής.  
 καὶ τοῦτ' ἔχων τοῦναιδος, ἀσθενὴς μὲν ὧν,  
 \*\*\* μηδὲν κοῦδένων κεκλήσομαι.  
 ἦν δ' ἐς τὸ πρῶτον πόλεος ὁρμηθεὶς ζυγὸν 595  
 ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὑπο  
 μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·  
 ὅσοι δὲ χρηστοὶ δυνάμενοι τ' εἶναι σοφοὶ  
 σιγῶσι κοῦ σπείδουσιν ἐς τὰ πράγματα,  
 γέλῳτ' ἐν αὐτοῖς μωρίαν τε λήψομαι 600  
 οὐχ ἡσυχάζων ἐν πόλει φόβου πλέα.  
 τῶν δ' αὖ † λογίων τε χρωμένων τε τῇ πόλει  
 ἐς ἀξίωμα βὰς, πλέον φρονεήσομαι  
 ψήφοισιν. οὕτω γὰρ τὰδ', ὦ πάτερ, φιλεῖ·  
 οἱ τὰς πόλεις ἔχουσι καξιώματα 605  
 τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.  
 ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυσ ὧν,

583. V. δ'. Corr. G. Dind. 588. V. περὶ. 601. f. l. φόγου  
 vel φθόγου. 602. f. l. σοφῶν. 605. Sic Codd. Vulgo οἱ — ἔχοι-  
 τες ἀξιώματά τε. f. l. ἔχουσιν ἀξιώματος.



γυναικά θ' ὥς ἄτεκνον, ἣ κοινουμένη  
 τὰς συμφοράς σοι πρόσθεν, ἀπολαχοῦσα νῦν  
 αὐτὴ καθ' αὐτὴν τὴν τύχην οἷσσι πικρῶς, 610  
 πῶς οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,  
 ὅταν παραστίῃ σοὶ μὲν ἐγγύθεν ποδὸς,  
 ἣ δ' οὔτ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,  
 κατ' ἣ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς,  
 ἣ τὰμὰ τιμῶν δῶμα συγγέας ἔχῃς; 615  
 ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων  
 γυναικες ἤϊρον ἀνδράσιν διαφθοράς.  
 ἄλλως τε τὴν σὴν ἄλοχον οἰκτεῖρω, πάτερ,  
 ἅπαιδα γηράσκουσιν· οὐ γὰρ ἀξία  
 πατέρων ἀπ' ἐσθλῶν οὔτ' ἀπαιδίᾳ νοσεῖν. 620  
 τυραννίδος δὲ τῆς μάτην αἰνουμένης  
 τὸ μὲν πρόσωπον ἦδὲ, τὰν δόμοισι δὲ  
 λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχής,  
 ὅστις δεδοικῶς καὶ παραβλέπων βίαν,  
 αἰῶνα τείνει; δημότης δ' ἂν εὐτυχὴς 625  
 ζῇν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὢν,  
 ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,  
 ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος.  
 εἴποις ἂν ὥς ὁ χρυσὸς ἐκνικᾷ τάδε,  
 πλουτεῖν τε τερπνόν· οὐ φιλῶ ψόγους κλύειν 630  
 ἐν χερσὶ σῶζων ὄλβον οὐδ' ἔχειν πόνους.  
 εἴη δ' ἔμοιγε μέτρια μὴ λυπουμένῳ.  
 αἶ δ' ἐνθάδ' εἶχον ἀγάθ' ἅκουσόν μου, πάτερ·  
 τὴν φιλτάτην μὲν πρῶτον ἀνθρώπῳ σχολὴν  
 ὄχλον τε μέτριον· οὐδέ μ' ἐξέπλησ' ὁδοῦ 635  
 πονηρὸς οὐδεὶς, κείνο δ' οὐκ ἀνασχετόν  
 εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.  
 θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἢ βροτῶν,  
 ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.  
 καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι, 640  
 ὥσθ' ἡδὺς αἰεὶ καινὸς ὢν καινοῖσιν ἦν.  
 οἱ δ' εὐκτὸν ἀνθρώποισι, καὶ ἅκουσιν ἧ,  
 δίκαιον εἶναί μ' ὁ νόμος ἣ φύσις θ' ἅμα

624. V. περιβλέπων. Codd. παραβλέπων, quod probat G. Dindorf.

634. V. ἀνθρώπων. 635. V. ἐξέπληξ'.

παρεῖχε τῷ θεῷ. ταῦτα στυγνοσούμενος  
 κρείσσω νομίζω τὰνθάδ' ἢ τὰκεῖ, πάτερ. 645  
 ἔα δέ μ' αὐτοῦ ζῆν· ἴση γὰρ ἡ χάρις,  
 μεγάλοισι χαίρειν σμικρὰ θ' ἰδέως ἔχειν.

## ΧΟΡΟΣ.

καλῶς ἔλεξας, εἶπερ οὖς ἐγὼ φιλῶ  
 ἐν τοῖσι σοῖσιν εὐτυχήσουσιν λόγοις.

## ΞΟΥΘΟΣ.

παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο· 650  
 θέλω γὰρ οὐπὲρ σ' ἡῦρον ἄρξασθαι, τέκνον,  
 κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσῶν,  
 θῦσαι θ' ἃ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.  
 καὶ νῦν μὲν ὥς δὴ ξένον ἄγων σ' ἐφέστιον 655  
 δείπνοισι τέρωψω. τῆς δ' Ἀθηναίων χθονὸς  
 ἄξω θεατὴν δῆθεν, ὥς οὐκ ὄντ' ἐμόν.  
 καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι  
 λυπεῖν ἄτεκνον οὔσαν αὐτὸς εὐτυχῶν.  
 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι 660  
 δάμαρτ' ἔαν σε σκληπτρα τᾶμ' ἔχειν χθονός.  
 Ἴωνα δ' ὀνομάζω σε, τῇ τύχῃ πρέπον,  
 ὀθούνεκ' ἀδύτων ἐξιόνι μοι θεοῦ  
 ἶχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων  
 πλήρωμ' ἀθροίσας βοιθύτω σὺν ἡδονῇ 665  
 πρόσσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.  
 ἡμῖν δὲ σιγᾶν, δμωίδες, λέγω τάδε,  
 ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμὴν.

## ΙΩΝ.

στείχοιμ' ἄν· ἐν δὲ τῆς τύχης ἄπεισί μοι·  
 εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,  
 ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεὼν, 670  
 ἐκ τῶν Ἀθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,  
 ὥς μοι γένηται μητρόθεν παρρησία.  
 καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,  
 καὶν τοῖς λόγοισιν ἄστὸς ἦ, τό γε στόμα  
 δοῦλον πέπαται· οὐκ ἔχει παρρησίαν. 675

## ΚΡΕΟΥΣΑ.

ὁρῶ δάκρυα καὶ πενθίμους

[ἄλλας γε] στεναγμαίων εἰσβολὰς,  
 ὅταν ἐμὰ τύραννος εὐπαιδίαν  
 πόσιν ἔχοντ' εἰδῇ,  
 αὐτὴ δ' ἄπαις ἦ καὶ λελειμμένη τέκνων. 680  
 τιν', ὃ παῖ πρόμαντι Λατοῖς ἔχρησας ὑμνωδίαν;  
 πόθεν ὁ παῖς ὕδ' ἀμφὶ ναοὺς σέθεν  
 τροφίμος ἐξέβα, γυναικῶν τίνος;  
 οὐ γάρ με σαίνει θέσφατα, 685  
 μή τιν' ἔχῃ δόλον.  
 δειμαίνω συμφορὰν  
 ἐφ' ὃ ποτε βάσεται.  
 ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι, 690  
 † τῷδ' ἰοτ' εὐφημα.  
 ἔχει δόμον τέχην θ' ὁ παῖς  
 ἄλλων τραφεὶς ἐξ αἱμάτων.  
 τίς οὐ τάδε ξυνοίσεται;  
 φίλοι, πότερ' ἐμᾶ δεσποίνῃ 695  
 τάδε τορῶς ἐς οὓς γεγωνήσομεν,  
 πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπιδῶν  
 μέτοχος ἦν τλάμων;  
 νῦν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,  
 πολλὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων. 700  
 μέλεος, ὃς θυραῖος ἐλθὼν δόμους  
 μέγαν ἐς ὕλβον οὐκ ἴσωσεν τέχας.  
 ὅλοιτ' ὅλοιθ' ὁ πότνην  
 ἐξαπαφὼν ἐμάν·  
 καὶ θεοῖσιν μὴ τέχοι 705  
 καλλίφλογα πέλανον ἐπὶ  
 πυρὶ καθαρνίσας· τὸ δ' ἐμὸν εἴσεται  
 τυραννίδος φίλα  
 \* \* \* 710  
 \* \* \*  
 ἦδη πέλας δείπνων κυρεῖ  
 παῖς καὶ πατὴρ νέος νέων.  
 ἰὼ δειράδες Παρνασοῦ πέτρης

679. V. ἰδῇ. Corr. Nauckius. 689. f. l. ἐκβάσεται. 692. V. δό-  
 λον. 693. Pal. ἐξ. Caett. ἀφ'. Cf. v. 712, δειπνων. 695. Metrum  
 postulat ποτνία. 700. f. l. ἀτιστάς. 702. V. ἔσωσεν. Corr. Wake-  
 field. 710. V. lacuna post εἴσεται. 714. V. ἴνα τε.

ἔχουσαι σκόπελον οὐράνιον θ' ἔδραν, 715  
 ἵνα Βάκχιος, ἀμφιπύρους ἀνέχων πένκας  
 λαυψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις.  
 μή τί ποτ' εἰς ἐμὴν πόλιν ἵκοιθ' ὁ παῖς,  
 νέαν δ' ἀμέραν ἀπολιπὼν θάνοι. 720  
 στενομένη γὰρ ἂν πόλις ἔχοι σκῆψιν  
 ξενικὸν εἰςβολάν

\* \* \*

\* \* \*

\* \* \*

· ἀλίσας ὁ πάρος ἀρχαγὸς ὢν  
 Ἐρεχθεὺς ἄναξ.

## ΚΡΕΟΥΣΑ.

ὦ πρέσβυ παιδαγῶγ' Ἐρεχθέως πατρὸς 725  
 τοῦμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,  
 ἔπαιρε σαντὸν πρὸς θεοῦ χρηστήρια,  
 ὥς μοι συνησθῆς, εἴ τι Λοξίας ἄναξ  
 θέσπισμα παίδων εἰς γονάς ἐφθέγγετο·  
 σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πρᾶσσειν καλῶς, 730  
 ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακὸν,  
 ἐς ὅμματ' εὖνον φωτὸς ἐμβλέψα γλυκύ.  
 ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ', ἐμὸν ποτε,  
 δέσποιν' ὅμως οὐσ' ἀντικηδεύω πατρός.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων 735  
 ἦθ'η φυλάσσεις καὶ κατασχίνας' ἔχεις  
 τοῦ σοῦ παλαιοῦς ἐκ γένους ἀντόχθονας.  
 ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.  
 αἰπείν' ἐμοὶ μαντεῖα· τοῦ γήρως δέ μοι  
 συνεκπονοῦσα κῶλον ἱατρὸς γενοῦ. 740

## ΚΡΕΟΥΣΑ.

ἔπου νυν· ἵχνος δ' ἐκφύλασσ' ὅπου τίθης.

## ΠΑΙΔΑΓΩΓΟΣ.

[ἰδοῦ·]

τὸ τοῦ ποδὸς μὲν βραδὺ, τὸ τοῦ δὲ νοῦ ταχύ.

722. Vulgo desunt lacunae indicia. 737. V. τοὺς σοὺς — ἐκ-  
 γόνους. Correxìt Bothius. 739. Codd. αἰπείν' δέ μοι. Edd. post  
 Valck. τοι.

## ΚΡΕΟΥΣΑ.

βάκτρῳ δ' ἐρείδον περιφερῇ στίβον χθονός.

## ΠΑΙΔΑΓΩΓΟΣ.

καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχί.

## ΚΡΕΟΥΣΑ.

ὀρθῶς ἔλεξας· ἀλλὰ μὴ πάρες κόπῳ. 745

## ΠΑΙΔΑΓΩΓΟΣ.

οὔκουν ἐκὼν γε, τοῦ δ' ἀπόντος οὐ κρατῶ.

## ΚΡΕΟΥΣΑ.

γυναῖκες, ἰστών τῶν ἐμῶν καὶ κερκίδος  
δοῦλευμα πιστὸν, τίνα τύχην λαβὼν πόσις  
βέβηκε παίδων ὥνπερ οὔνεχ' ἤκομεν  
σημίγνατ'· εἰ γὰρ ἀγαθὰ μοι μηνύσετε, 750  
οὐκ εἰς ἀπίστους δεσπότης βαλεῖς χαράν.

## ΧΟΡΟΣ.

ἰὼ δαῖμον.

## ΠΑΙΔΑΓΩΓΟΣ.

τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.

## ΧΟΡΟΣ.

ἰὼ τλαῖμον.

## ΠΑΙΔΑΓΩΓΟΣ.

ἀλλ' ἥ τι θεσφάτοισι δεσποτῶν νοσῶ; 755

## ΧΟΡΟΣ.

εἶεν· τί δρῶμεν θάνατος ὧν κεῖται πέρι;

## ΚΡΕΟΥΣΑ.

τίς ἴδε μοῖσα, χῶ φόβος τίνων πέρι;

## ΧΟΡΟΣ.

εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

## ΚΡΕΟΥΣΑ.

εἴφ'· ὥς ἔχεις γε συμφοράν τιν' εἰς ἐμέ.

## ΧΟΡΟΣ.

εἰρήσεται τοι, καὶ θανεῖν μέλλω διπλῇ. 760

οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν  
τέκν', οὐδὲ μαστῶ σφ' προσεαρμόσσει ποτέ.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦμοι θάνοιμι,

θίγατερ.

743. f. l. περιφερῇ, στειβὸν χθονά. 762. Edd. ποτὲ e conj.  
Jacobs. Codd. τάδε. f. l. τὰ σά. 763. V. ΚΡ. ὦμοι θ. Π. θύγ. Corr.  
L. Dind.

## ΚΡΕΟΥΣΑ.

ἂ τάλαιν'  
 ἐγὼ συμφορᾶς,  
 ἔλαβον, ἔπαθον ἄχος ἄβιον, ὧ φίλαι.

## ΠΑΙΔΑΓΩΓΟΣ.

διαχόμεσθα, τέκνον.

## ΚΡΕΟΥΣΑ.

αἰαῖ αἰαῖ.

765

διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω.

## ΠΑΙΔΑΓΩΓΟΣ.

μήπω στενάξης,

## ΚΡΕΟΥΣΑ.

ἀλλὰ πάρεισι γόοι.

## ΠΑΙΔΑΓΩΓΟΣ.

πρὶν ἂν μάθωμεν

## ΚΡΕΟΥΣΑ.

ἀγγελίαν τίνα μοι;

770

## ΠΑΙΔΑΓΩΓΟΣ.

εἰ τὰτὰ πράσσων δεσπότης τῆς συμφορᾶς  
 κοινωνός ἐστιν, ἢ μόνῃ σὺ δυστυχεῖς.

## ΧΟΡΟΣ.

κείνῳ μὲν, ὧ γεραιέ, παῖδα Λοξίας  
 ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα.

775

## ΚΡΕΟΥΣΑ.

τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες ἔλακες ἄχος ἐμοὶ  
 στένειν.

## ΠΑΙΔΑΓΩΓΟΣ.

πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος  
 τὸν παῖδ' ὃν εἶπας, ἢ γεγῶτ' ἐθέσπισεν;

## ΧΟΡΟΣ.

ἤδη πεφνυλὸτ' ἐκτελῇ νεανίαν  
 δίδωσιν αὐτῷ Λοξίας· παρῇν δ' ἐγώ.

780

## ΚΡΕΟΥΣΑ.

πῶς φῆς; ἄφατον ἄφατον ἀναύδητον λόγον ἐμοὶ  
 θροεῖς.

## ΠΑΙΔΑΓΩΓΟΣ.

κἄμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται;  
 σαφέστερόν μοι φράζε, χῶσις ἔσθ' ὁ παῖς.

785

## ΧΟΡΟΣ.

ὄτω ξυναντήσκειν ἐκ θεοῦ συνθεῖς  
πρῶτῳ πόσις σὸς, παῖδ' ἔδωκ' αὐτῷ θεός.

## ΚΡΕΟΥΣΑ.

ὅτοτοτοῖ, τοτοῖ. τὸν ἐμὸν ἄτεκνον ἄτεκ-  
νον ἔλαβον ἄρα βίοτον, ἐν ἐρημίᾳ δ' 790  
ὄρφανούς δόμους οἰκήσω.

## ΠΑΙΔΑΓΩΓΟΣ.

τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἔγνος ποδὸς  
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδών;

## ΧΟΡΟΣ.

οἷσθ', ὦ φίλη δέσποινα, τὸν νεανίαν  
ὃς τόνδ' ἔσαιρε ναόν; οὗτός ἐσθ' ὁ παῖς. 795

## ΚΡΕΟΥΣΑ.

ἀν' ὑγρὸν ἀμπταῖνν αἰθέρα πόρσω γαί-  
ας Ἑλλανίας, ἀστέρας ἐσπέρους,  
οἶον οἶον ἄλγος ἔπαθον.

## ΠΑΙΔΑΓΩΓΟΣ.

ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατὴρ  
οἷσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει; 800

## ΧΟΡΟΣ.

Ἰὼν, ἐπεῖπερ πρῶτος ἦντησεν πατρί.

## ΠΑΙΔΑΓΩΓΟΣ.

μητρὸς δὲ ποίας ἐστίν;

## ΧΟΡΟΣ.

οὐκ ἔχω φράσαι.

φροῦδος δ', ἔν' εἰδῆς πάντα τὰπ' ἐμοῦ, γέρον,  
παιδὸς προθύσων ξένα καὶ γενέθλια, 805  
σκηναὶς ἐς ἱρὰς τῆσδε λαθραίως πόσις,  
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.

## ΠΑΙΔΑΓΩΓΟΣ.

δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νοσῶ,  
τοῖ σοῖ πρὸς ἀνδρὸς, καὶ μεμηχανημένως  
ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως 810  
ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν  
λέγω, σὲ μέντοι μᾶλλον ἢ κείνον φιλῶν,  
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν

καὶ δῶμα, καὶ σὺν παραλαβὼν παγκληρίαν,  
 ἄλλης γυναικὸς παῖδας ἐγκαρπούμενος 815  
 λάθρα πέφηνεν· ὥς λάθρα δ', ἐγὼ φράσω·  
 ἐπεὶ σ' ἄτεκνον ᾔσθαι, οὐκ ἔστεργέ σοι  
 ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέραι,  
 λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα  
 τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τινι 820  
 Δελφῶν δίδωσιν ἐκτρέφειν· ὁ δ' ἐν θεοῦ  
 δόμοισιν ἄφαιτος, ὥς λάθροι, παιδεύεται.  
 νεανίαν δ' ὥς ᾔσθαι ἐκτεθραμμένον,  
 ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.  
 καὶ δ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο, 825  
 πάλαι τρέφων τὸν παῖδα, καὶ πλεονεξίας  
 τοιαύτῃ· ἄλλους μὲν ἀνέφερ' εἰς τὸν δαίμονα,  
 λαθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,  
 τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς,  
 καινὸν δὲ τοῦτομ', ἀνὰ χρόνον πεπλασμένον, 830  
 Ἴων, ἰόντι δῆθεν ὅτι συνήρτετο.

## ΧΟΡΟΣ.

οἷμοι, κακούργους ἄνδρας ὥς αἰὲ στενγῶ,  
 οἳ συντιθέντες τὰδικ' εἰτα μηχαναῖς  
 κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον  
 θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον. 835

## ΠΑΙΔΑΓΩΓΟΣ.

καὶ τῶνδ' ἀπάντων ἔσχατον πείσει κακὸν,  
 ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς  
 γυναικὸς, ἐς σὸν δῶμα δεσπότην ἔγειν.  
 ἀπλοῦν ἂν ἦν γὰρ τὸ κακὸν, εἰ παρ' εὐγενοῦς  
 μητρὸς, πιθάνῃ σε, σὴν λέγων ἀπαιδίαν, 840  
 ἐσώμας οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρὸν,  
 τῶν Διόλου νιν χρῆν ὀρεχθῆναι γάμων.  
 ἐκ τῶνδε δεῖ σε δὴ γυναικαῖόν τι δρᾶν·  
 ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλω τινὶ  
 ἢ φαρμάκοις σὸν κατακτεῖναι πόσιν 845  
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.  
 εἰ γὰρ συ φείσεις τοῦδ', ἀπαλλάξει βίον·



[δυσοῖν γὰρ ἐχθροῖν εἰ ἐν ἐλθόντοιν στέγος,  
ἢ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.]  
ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω,  
καὶ συμφρονεῖν παῖδ' ἐπεισελθὼν δόμοις  
οὗ δαΐθ' ὀπλίξει, καὶ τροφεῖα δεσπότης  
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.  
ἐν γάρ τι τοῖς δούλοισιν αἰσχίνην φέρει,  
τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων  
οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ἦ.

850

855

## ΧΟΡΟΣ.

κἀγὼ, φίλη δέσποινα, συμφορὰν θέλω  
κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

## ΚΡΕΟΥΣΔ.

ὦ ψυχὰ, πῶς σιγᾶσω;  
πῶς δὲ σκοτίας ἀναφῆνω  
εὐνὰς, αἰδοῦς δ' ἀπολειφθῶ;  
τί γάρ ἐμπόδιον κώλυμ' ἔτι μοι;  
πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;  
οἷ πόσις ἡμῶν προδότης γέγονεν;  
στέρομαι δ' οἴκων, στέρομαι παίδων,  
φροῦδα δ' ἐλπίδες, ἅς διαθέσθαι  
χρηῖζουσα καλῶς οὐκ ἐδυνάσθην  
σιγῶσα γάμους,  
σιγῶσα τόκους πολυκλαύτους.  
ἀλλ' οὐ τὸ Διὸς πολύαστρον ἔδος  
καὶ τὰν ἐπ' ἐμοῖς σκοπέλοισι θεᾶν  
λίμνης τ' ἐνύδρου Τριτωνιάδος  
πότιαν ἀκτὰν,  
οὐκέτι κρύψω λέχος, ὥς στέρων  
ἀπονησαμένη ῥᾶων ἔσομαι.  
στάζουσι κόραι δακρύοισιν ἐμαῖ,  
ψυχὰ δ' ἀλγεῖ, κακοβουλευθεῖς  
ἐκ τ' ἀνθρώπων ἐκ τ' ἀθανάτων,  
οὐδ' ἀποδείξω  
λέκτρων προδότας ἀχαρίστους.  
ὦ τὰς ἐπταφθόγγου μέλπων

860

865

870

875

880

- κιθάρας ἐνοπᾶν, ἅτ' ἀγρούλοις  
 κέρασιν ἐν ἀψύχοις ἀχεῖ  
 μουσᾶν ὕμνους εὐαχήτους,  
 σοὶ μομφὰν, ὦ Λατοῦς παῖ, 885  
 πρὸς τάνδ' αὐγὰν αὐδάσω.  
 ἦλθές μοι χρυσῷ χαίταν  
 μαρμαίρων, εὐτ' εἰς κόλπους  
 κρόεα πέταλα φάρεσιν ἔδρεπον  
 ἀνθίζειν χρυσανταυγῇ· 890  
 λευκοῖς δ' ἐμφυῖς καρποῖσιν  
 χειρῶν εἰς ἄντρον κοίτας  
 κραγὰν, ὦ μᾶτέρ, μ' αὐδῶσαν  
 θεὸς ὁμεινέτας ἄγες ἀναιδεῖ Κύ-  
 πριδι χάριν πράσσων. 895  
 τίκτω δ' ἅ δύστανός σοι  
 κοῦρον, τὸν φρίκα ματρός  
 εἰς εὐνὰν βάλλω τὰν σάν,  
 ἵνα με λέχεσι μέλεα μέλεος 900  
 ἔξεύξω τὰν δύστανον·  
 οἴμοι μοι· καὶ νῦν ἔρρει  
 πτανοῖς ἄρπασθεῖς  
 θοίνα παῖς μοι [καὶ σὸς]  
 τλάμων, σὺ δὲ κιθάρα 905  
 κλάζεις παιᾶνας μέλπων.  
 ὦῤ, τὸν Λατοῦς αὐδαῖ,  
 ὃς τάνδ' ὁμφὰν κληροῖς  
 πρὸς χρυσέους θάκους  
 καὶ γαίας μεσσήρεις ἔδρας, 910  
 εἰς οὓς αὐδὰν καρύξω·  
 ἰὼ,  
 κακὸς εὐνάτωρ,  
 ὃς τῷ μὲν ἐμῷ νυμφεύτῃ  
 χάριν οὐ προλαβὼν  
 παῖδ' εἰς οἴκους οἰκίζεις· 915  
 ὃ δ' ἐμὸς γενέτας καὶ σὸς γ' ἀμαθῆς  
 οἰωνοῖς ἔρρει

συλαθεῖς αἰκείᾳ.

σπάργανα ματέρος ἐξαλλάξας.

μισεῖ σ' ἅ Δᾶλος καὶ δάφνας

ἔρνεα φοίνικα παρ' ἄβροκόμαν,

920

ἔνθα λοχεύματα σέμν' ἐλοχεύσατο

Λατὼ Δίοισί σε κάποις.

ΧΟΡΟΣ.

οἴμοι, μέγας θησαυρὸς ὥς ἀνοίγνται

κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλῃ δάκρυ.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, οὔτοι σὸν βλέπων ἐμπίμπλαμαι

925

πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.

κακῶν γὰρ ἄρτι κῦμ' ἐπεξαντλῶν φρενί,

πρύμνηθεν αἶρει μ' ἄλλο σὼν λόγων ἔπο,

οὖς ἐκβαλοῦσα τῶν παρεστώτων κακῶν

930

μετῆλθες ἄλλων πημάτων καινὰς ὁδοὺς.

τί φῆς; τίνα λόγον Λοξίου κατηγορεῖς;

ποῖον τεκεῖν φῆς παῖδα; ποῦ θεῖναι πόλεως

θηρσὶν φίλον τύμβευμ'; ἀνελθέ μοι πάλιν.

ΚΡΕΟΥΣΑ.

αἰσχύνομαι μὲν σ', ἅ γέρον, λέξω δ' ὅμως.

ΠΑΙΔΑΓΩΓΟΣ.

ὥς συστενάζειν γ' οἶδα γενναίως φίλοις.

935

ΚΡΕΟΥΣΑ.

ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας

πρόσβορρον ἄντρον, ἧς Μακρὰς κικλήσκομεν;

ΠΑΙΔΑΓΩΓΟΣ.

οἶδ', ἔνθα Πανὸς ἅδυντα καὶ βωμοὶ πέλας.

ΚΡΕΟΥΣΑ.

ἐνταῦθ' ἀγῶνα δεινὸν ἡγωνίσμεθα.

ΠΑΙΔΑΓΩΓΟΣ.

τίν'; ὥς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις.

940

ΚΡΕΟΥΣΑ.

Φοίβῳ ξυνῆψ' ἄκουσα δύστηνον γάμον.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄρ' ἦν ταῦθ' αἰ κῆσθόμην ἐγώ;

## ΚΡΕΟΥΣΑ.

οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις φαίμεν ἄν.

## ΠΑΙΔΑΓΩΓΟΣ.

νόσον κρυφαίαν ἥνικ' ἔστενες λάθρα;

## ΚΡΕΟΥΣΑ.

τότ' ἦν αἰ νῦν σοι φανερά σημαίνω κακά.

945

## ΠΑΙΔΑΓΩΓΟΣ.

κατ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;

## ΚΡΕΟΥΣΑ.

ἔτεκον· ἀνάσχον ταῦτ' ἐμοῦ κλύων, γέρον.

## ΠΑΙΔΑΓΩΓΟΣ.

ποῦ τίς λοχεύει σ'; ἢ μόνη μοχθεῖς τάδε;

## ΚΡΕΟΥΣΑ.

μόνη κατ' ἄντρον οὔπερ ἐζεύχθην γάμοις.

## ΠΑΙΔΑΓΩΓΟΣ.

ὁ παῖς δὲ ποῦ 'στιν; ἵνα σὺ μηκέτ' ἦς ἄπαις.

950

## ΚΡΕΟΥΣΑ.

τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.

## ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;

## ΚΡΕΟΥΣΑ.

οὐκ ἤρκεσ', Αἰδοῦ δ' ἐν δόμοις παιδεύεται.

## ΠΑΙΔΑΓΩΓΟΣ.

τίς γάρ νιν ἐξέθηκεν; οἶ γὰρ δὴ σύ γε.

## ΚΡΕΟΥΣΑ.

ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.

955

## ΠΑΙΔΑΓΩΓΟΣ.

οὐδὲ ξυνήδει σοί τις ἐκθεσιν τέκνον;

## ΚΡΕΟΥΣΑ.

αἰ ξυμφοραὶ γε καὶ τὸ λανθάνειν μόνον.

## ΠΑΙΔΑΓΩΓΟΣ.

καὶ πῶς ἐν ἄντρον παῖδα σὸν λιπεῖν ἔτλης;

ΚΡΕΟΥΣΑ.

πῶς δ' ; οἴκτρον πολλὰ στόματος ἐβαλοῦσ' ἔπη.

ΠΑΙΔΑΓΩΓΟΣ.

φεῦ·

τλήμων σὺ τόλμης, ὃ δὲ θεὸς μᾶλλον σέθεν. 960

ΚΡΕΟΥΣΑ.

εἰ παῖδά γ' εἶδες χειρὰς ἐκτείνοντά μοι.

ΠΑΙΔΑΓΩΓΟΣ.

μαστὸν διώκοντ' ἢ πρὸς ἀγάλαις πεσεῖν;

ΚΡΕΟΥΣΑ.

ἐνταῦθ' ἔν' οὐκ ὦν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.

ΠΑΙΔΑΓΩΓΟΣ.

σοὶ δ' ἐς τί δόξ' εἰσῆλθεν ἐκβαλεῖν τέκνον;

ΚΡΕΟΥΣΑ.

ὥς τὸν θεὸν σώσοντα τόν γ' αὐτοῦ γόνον. 965

ΠΑΙΔΑΓΩΓΟΣ.

οἴμοι, δόμων σῶν ὄλβος ὥς χειμάζεται.

ΚΡΕΟΥΣΑ.

τί κρᾶτα κρύψας, ὦ γέρον, δακρυρροεῖς;

ΠΑΙΔΑΓΩΓΟΣ.

σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶν.

ΚΡΕΟΥΣΑ.

τὰ θνητὰ τοιαῦτ' οὐδὲν ἐν ταῦτῳ μένει.

ΠΑΙΔΑΓΩΓΟΣ.

μή νυν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα. 970

ΚΡΕΟΥΣΑ.

τί γάρ με χρὴ δρᾶν; ἀπορία τὸ δυστυχεῖν.

ΠΑΙΔΑΓΩΓΟΣ.

τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.

ΚΡΕΟΥΣΑ.

καὶ πῶς τὰ κρείσσω θνητὸς οὐσ' ὑπερδράμω;

ΠΑΙΔΑΓΩΓΟΣ.

πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

ΚΡΕΟΥΣΑ.

δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω.

975

ΠΑΙΔΑΓΩΓΟΣ.

τὰ δυνατὰ νιν τόλμησον, ἄνδρα σὸν κτανεῖν.

ΚΡΕΟΥΣΑ.

αἰδοῦμεθ' εἰνὰς τὰς τόθ' ἡνίχ' ἐσθλὸς ἦν.

ΠΑΙΔΑΓΩΓΟΣ.

σὺ δ' ἄλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡΕΟΥΣΑ.

πῶς; εἰ γὰρ εἶη δυνατόν. ὥς θέλοιμί γ' ἄν.

ΠΑΙΔΑΓΩΓΟΣ.

ξίφηφόρους σοὺς ὀπλίσασ' ὀπάονας.

980

ΚΡΕΟΥΣΑ.

στείχοιμ' ἄν· ἄλλὰ ποῦ γενήσεται τόδε;

ΠΑΙΔΑΓΩΓΟΣ.

ἱραῖσιν ἐν σκηναῖσιν, οὗ θοινῆ φίλους.

ΚΡΕΟΥΣΑ.

ἐπίσημον δ' φόνος, καὶ τὸ δοῦλον ἀσθενές.

ΠΑΙΔΑΓΩΓΟΣ.

τοῦμὸν κακίζεις. φέρε, σύ νιν βούλευέ τι.

ΚΡΕΟΥΣΑ.

καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

985

ΠΑΙΔΑΓΩΓΟΣ.

ἀμφοῖν ἂν εἶην τοῖνδ' ὑπηρέτης ἐγώ.

ΚΡΕΟΥΣΑ.

ἄκουε τοίνυν· οἷσθα γηγενῆ μάχην;

ΠΑΙΔΑΓΩΓΟΣ.

οἷδ', ἦν Φλέγρας Γίγαντες ἔστησαν θεοῖς.

ΚΡΕΟΥΣΑ.

ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.

ΠΑΙΔΑΓΩΓΟΣ.

\* ἦ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον;

990

ΚΡΕΟΥΣΑ.

ναί· καὶ νιν ἔκτειν' ἡ Λιδὸς Παλλὰς θεά.

## ΠΑΙΔΑΓΩΓΟΣ.

ποιόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας;

## ΚΡΕΟΥΣΑ.

θώρακ' ἐχίδνης περιβόλοις ὥπλισμένον.

## ΠΑΙΔΑΓΩΓΟΣ.

ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλα;

## ΚΡΕΟΥΣΑ.

ταύτης Ἀθάναν δέρος ἐπὶ στέρνοις ἔχειν. 995

## ΠΑΙΔΑΓΩΓΟΣ.

ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν;

## ΚΡΕΟΥΣΑ.

τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦλθεν ἐς δόρον.

## ΠΑΙΔΑΓΩΓΟΣ.

τί διῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος;

## ΚΡΕΟΥΣΑ.

Ἐριχθόνιον οἶσθ', ἢ οὔ; τί δ' οὐ μέλλεις, γέρον;

## ΠΑΙΔΑΓΩΓΟΣ.

ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ; 1000

## ΚΡΕΟΥΣΑ.

τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ

## ΠΑΙΔΑΓΩΓΟΣ.

τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.

## ΚΡΕΟΥΣΑ.

δισσοῖς σταλαγμοῦς αἵματος Γοργοῦς ἄπο,

## ΠΑΙΔΑΓΩΓΟΣ.

ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;

## ΚΡΕΟΥΣΑ.

τὸν μὲν θανάσιμον, τὸν δ' ἀκесφόρον νόσων. 1005

## ΠΑΙΔΑΓΩΓΟΣ.

ἐν τῷ καθάψας' ἀμφὶ παιδὶ σώματος;

## ΚΡΕΟΥΣΑ.

χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρὶ.

## ΠΑΙΔΑΓΩΓΟΣ.

κείνου δὲ κατθανόντος ἐς σ' ἀφίκετο;

## ΚΡΕΟΥΣΑ.

ναί· καπὶ καρπῷ γ' αὐτ' ἐγὼ χειρὸς φέρω.

## ΠΑΙΔΑΓΩΓΟΣ.

πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς; 1010

## ΚΡΕΟΥΣΑ.

κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνος

## ΠΑΙΔΑΓΩΓΟΣ.

τί τῷδε χρῆσθαι; δύνασιν ἐκφέρει τίνα;

## ΚΡΕΟΥΣΑ.

νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.

## ΠΑΙΔΑΓΩΓΟΣ.

ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ;

## ΚΡΕΟΥΣΑ.

κτείνει, δρακόντων ἰδὸς ὧν τῶν Γοργόνων. 1015

## ΠΑΙΔΑΓΩΓΟΣ.

εἰς ἓν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς;

## ΚΡΕΟΥΣΑ.

χωρὶς· κακῷ γὰρ ἐσθλὸν οὐ συμμίγνυται.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ φιλότατη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.

## ΚΡΕΟΥΣΑ.

τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.

## ΠΑΙΔΑΓΩΓΟΣ.

ποῦ καὶ τί δράσας; σὸν λέγειν, τολμὰν δ' ἐμόν. 1020

## ΚΡΕΟΥΣΑ.

ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοῦμόν μόλῃ.

## ΠΑΙΔΑΓΩΓΟΣ.

οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμόν ψέγεις.

## ΚΡΕΟΥΣΑ.

πῶς; ἄρ' ἐπείδου τοῦθ' ὃ καμ' εἰσέρχεται;

## ΠΑΙΔΑΓΩΓΟΣ.

σὺ παῖδα δόξεις διολέσαι, καὶ μὴ κτενεῖς.

## ΚΡΕΟΥΣΑ.

ὀρθῶς· φθονεῖν γὰρ φασὶ μητρὶαὺς τέκνοις. 1025

## ΠΑΙΔΑΓΩΓΟΣ.

αὐτοῦ νιν αὐτὸν κτεῖν', ἵν' ἀρνήσει φόνους.

## ΚΡΕΟΥΣΑ.

προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.



## ΠΑΙΔΑΓΩΓΟΣ.

καὶ σὸν γε λήσεις πόσιν ἅ σε σπεύδει λαθεῖν.

## ΚΡΕΟΥΣΑ.

οἷσθ' οὖν ὃ δρᾷσον; χειρὸς ἐξ ἐμῆς λαβὼν  
 χρύσωμ' Ἀθήνας τόδε, παλαιὸν ὄργανον, 1030  
 ἐλθὼν ἐν' ἡμῖν βουθυτεῖ λάθρα πόσις,  
 δείκνων ὅταν λήγῃσι καὶ σπονδὰς θεοῖς  
 μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε,  
 κάθες βαλὼν ἐς πῶμα τῷ νεανίᾳ,  
 ἰδίᾳ δέ, μὴ τι πᾶσι, χωρίσας ποτὸν 1035  
 τῷ τῶν ἐμῶν μέλλοντι δεσπύζειν δόμων.  
 κἄνπερ διέλθῃ λαιμὸν, οὔποθ' ἵξεται  
 κλεινὰς Ἀθήνας, καθανὼν δ' αὐτοῦ μενεῖ.

## ΠΑΙΔΑΓΩΓΟΣ.

σὺ μὲν νῦν εἴσω προξένων μέθες πόδα·  
 ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν. 1040  
 ἄγ', ὦ γεραιὲ πούς, νεανίας γενοῦ  
 ἔργοισι, κεῖ μὴ τῷ χρόνῳ πάρεστί σοι.  
 ἐχθρὸν δ' ἐπ' ἄνδρα στεῖχε δεσποτῶν μέτα,  
 καὶ συμφέρονε καὶ συνεξαίρει δόμων.  
 τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν 1045  
 τιμᾶν, ὅταν δὲ πολεμίους δρᾶσαι κακῶς  
 θέλῃ τις, οἷδεῖς ἐμποδὼν κεῖται νόμος.

## ΧΟΡΟΣ.

Εἰνοδία θύγατερ Δάματρος, ἃ τῶν  
 νυκτιπόλων ἐφόδων ἀνάσσεις  
 καὶ μεθαμερίων, ὕδωσον δυσθανάτων 1050  
 κρατήρων πληρώματ', ἐφ' οἷσι πέμπει  
 πότνια πότν' ἐμὰ χθονίας  
 Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν 1055  
 τῷ τῶν Ἐρεχθεῖδᾶν  
 δόμων ἐφαπτομένῃ·  
 μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴκων πόλεως ἀνάσσοι  
 πλὴν τῶν εὐγενετᾶν Ἐρεχθεῖδᾶν. 1060  
 εἰ δ' ἀτελὴς θάνατος σπονδαί τε δεσποί-  
 νας, ὃ τε καιρὸς ἄπεισι τόλμας,  
 ἔ τε νῦν φέρετ' ἐλπίς, ἥ θηκτὸν ξίφος ἢ  
 λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρῇν, 1065

πάθεισι πάθεα δ' ἐξανύτουσ'  
 εἰς ἄλλας βιότου κάτεισι μορφάς.  
 οὐ γὰρ δόμων γ' ἑτέρους  
 ἄρχοντας ἀλλοδαποῖς 1070  
 ζῶσά ποτ' ὁμμάτων ἐν φαιρναῖς ἀνέχουσ' ἂν ἀνγαῖς  
 ἅ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.  
 αἰσχύνομαι τὸν πολύνυμον  
 θεὸν, εἰ περὶ Καλλιχόροισι παραῖς 1075  
 λαμπάδα θεωρὸν εἰκάδων  
 ὕψεται νύχιος ἄϋπνος ὢν,  
 ὅτε καὶ Διὸς ἀστερωπὸς  
 ἀνεχόρευσεν αἰθῆρ,  
 χορεύει δὲ Σελάνα 1080  
 καὶ πεντήκοντα κόραι  
 Νηρέος, αἱ κατὰ πόντον  
 ἀενάων τε ποταμῶν  
 δίνας χορευόμεναι  
 τὰν χρυσοστέφανον κόραν 1085  
 καὶ ματέρα σεμνάν·  
 ἔν' ἐλπίζει βασιλεύσειν,  
 ἄλλων πόνον εἰσπεσῶν,  
 ὁ Φοῖβειος ἀλάτας.  
 ὁρᾷδ' ὅσοι δυσκελάδοις οὐ 1090  
 κατὰ μοῦσαν ἰόντες αἰεῖδεδ' ὕμνοις  
 ἀμέτερα λέχεα καὶ γάμους  
 Κύπριδος ἀθέμιτας ἀνοσίους  
 ὅσον εὐσεβίᾳ κρατοῦμεν  
 ἄδικον ἄροτον ἀνδρῶν. 1095  
 παλὶμφαμος αἰοδὰ  
 καὶ μοῦσ' εἰς ἀνδρας ἵτω  
 δυσκέλαδος [ἀμφὶ λέκτρων.  
 δείκνυσιν γὰρ ὁ Διὸς ἐκ]  
 παίδων ἀμνημοσύναν, 1100  
 οὐ κοινὰν τελέων τύχαν  
 οἴκοισι φυτεύσας  
 δεσποίνα· πρὸς δ' Ἀφροδίταν

1077. V. ἐννύχιος. 1084. f. l. πορευόμεναι. 1092 — 3. f. l.  
 ἀγάμους Κύπριδας. Κύπριδας habet Pal.

ἄλλαν θέμενος χάριν  
νόθου παιδὸς ἔκλυσεν.

1105

ΘΕΡΑΠΩΝ.

κλειναὶ γυναῖκες, ποῦ νόρην ἔρεχθέως  
δέσποιναν εὖρω; πανταχῇ γὰρ ἄστεως  
\* \* \* \* \*

ζητῶν νιν ἐξέπλησα, κοῦκ ἔχω λαβεῖν.

ΧΟΡΟΣ.

τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία  
ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις;

1110.

ΘΕΡΑΠΩΝ.

θηρώμεθ'· ἀρχαὶ δ' ἀπικώριοι χθονὸς  
ζητοῦσιν αὐτήν, ὥς θάνῃ πετρουμένη.

ΧΟΡΟΣ.

οἴμοι, τί λέξεις; οὐ τί που λελήμμεθα  
κρυφαῖον ἐς παῖδ' ἐκπορίζουσαι φόνον;

ΘΕΡΑΠΩΝ.

ἔγνωσ'· μεθέξεις οὐκ ἐν ὑστάτοις κακοῦ.

1115

ΧΟΡΟΣ.

ὦφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;

ΘΕΡΑΠΩΝ.

τὸ μὴ δίκαιον τῆς δίκης ἡσσώμενον  
ἐξεὔρεν ὁ θεὸς, οὐ μιανθῆναι θέλων.

ΧΟΡΟΣ.

πῶς; ἀντιάζω σ' ἰκέτις ἐξειπεῖν τάδε.  
πεπυσμέναι γὰρ εἰ θανεῖν ἡμᾶς χρεῶν,  
ἥδιον ἂν θάνοιμεν, εἴθ' ὁρᾶν φάος.

1120

ΘΕΡΑΠΩΝ.

ἐπεὶ θεοῦ μαντεῖον ὥχετ' ἐκλιπὼν  
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν,  
πρὸς δεῖπνα θυσίας θ' ἄς θεοῖς ὠπλίζετο,  
Ξοῦθος μὲν ὥχετ' ἐνθα πῦρ πηδᾷ θεοῦ  
βακχεῖον, ὥς σφαγαῖσι Λιονίσσου πέτραις  
δεύσειε δισσὰς παιδὸς ἀντ' ὀπηριῶν,

1125

λέξας, σὺ μὲν νυν, τέκνον, ἀμφήρεις μένων  
σκηναῖς ἀνίστη τεκτόνων μοχθίμασιν.  
θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον 1130  
μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.  
λαβὼν δὲ μόσχους ὄχεθ'. ὁ δὲ νεανίας  
σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων  
ὀρθοστάταις ἰδρύεθ' ἡλίου φλογός,  
καλῶς φιλᾶσας, οὔτε πρὸς μέσας βολὰς, 1135  
ἀκτῖνας οὔτ' αὖ πρὸς τελευτώσας βίον,  
πλέθρου σταθμῆσας μῆκος εἰς εὐγωνίαν  
μέτρημ' ἔχουσιν τοῦν μέσῳ γε μυρίων  
ποδῶν ἀριθμὸν, ὡς λέγουσιν οἱ σοφοί,  
ὡς πάντα Δελφῶν λαὸν ἐς θοίνην καλῶν. 1140  
λαβὼν δ' ὑφάσμαθ' ἱρὰ θησαυρῶν πάρα  
κατεσκέαζε, θαύματ' ἀνθρώποις ὄρεαν.  
πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,  
ἀνάθημα δίου παιδός, οὗς Ἡρακλῆς  
Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῶ. 1145  
ἐνῆν δ' ὑφαινετο γράμμασιν τοιαῖδ' ὑφαί·  
Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·  
Ἰππους μὲν ἦλαν' ἐς τελευταίαν φλόγα  
Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.  
μελάμππεπλος δὲ Νῦξ ἀσείρωτον ζυγοῖς 1150  
ὄχημ' ἔπαλλεν· ἄστρα δ' ὠμάρτει θεῇ.  
Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος,  
ὃ τε ξιφήρης Ὠρίων· ὑπερθε δὲ  
Ἄρκτος στρέφουσ' οὐραῖα χρυσήρῃ πόλῳ.  
κύκλος δὲ πανσέληνος ἰκόντιζ' ἄνω 1155  
μηνὸς διχήρης, Ὑάδες τε ναντίλοις  
σαφέστατον σημεῖον, ἥ τε φωσφόρος  
Ἔως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι  
ἤμυτισχεν ἄλλα βαρβάρων ὑφάσματα,  
εὐνρέτους ναῦς ἀντίας Ἑλληνίσιν, 1160  
καὶ μιξόθηρας φῶτας, ἱκπειάς τ' ἄγρας  
ἐλάφων, λεόντων τ' ἀγρίων θηράματα.

1134. f. l. φλογὰ et mox ἀκτῖνος, et pro βίον, τιθεῖς.

1137. V. εὐγώνιον. Corr. Elmsleius. 1146. f. l. ῥάμμασιν.

1161. V. comm. post ἄγρας.

καὶ εἰσόδους δὲ Κέκροπα θυγατέρων πέλας  
 σπείρασιν εἰλίσσοντ', Ἀθηναίων τινὸς  
 ἀνάθημα, χρυσέους τ' ἐν μέσῳ συσσιτίῳ 1165  
 κρατῆρας ἔστησ'· ἐν δ' ἄκροισι βὰς ποσὶ  
 κήρυξ ἀνεῖπε τὸν θέλοντ' ἐγχώριον  
 ἐς δαῖτα χωρεῖν. ὥς δ' ἐπληρώθη στέγη,  
 στεφάνοισι κοσμηθέντες, εὐόχθου βορᾶς  
 ψυχὴν ἐπλήρουν. ὥς δ' ἀνεῖσαν ἡδονῇ, 1170  
 \* \* παρελθὼν πρέσβυς ἐς μέσον πέδον  
 ἔσθη, γέλων δ' ἔθηκε συνδείπνοις πολλὴν,  
 πρόθυμα πρᾶσσων· ἔκ τε γὰρ κρωσσῶν ὕδωρ  
 χεροῖν ἔπεμπε νίπτρα, κάξεθυμία  
 σμύρνης ἰδρωῖτα, χρυσέων τ' ἐκπωμάτων 1175  
 ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.  
 ἐπεὶ δ' ἐς αὐλοὺς ἦγον ἐς κρατῆρά τε  
 κοινὸν, γέρων ἔλεξ', ἀφαρπάζειν χρεῶν  
 οἰνηρὰ τεύχη σμικρὰ, μεγάλα δ' ἐσφέρειν,  
 ὥς θᾶσσον ἔλθωσ' οἷδ' ἐς ἡδονὰς φρενῶν. 1180  
 ἦν δὲ φερόντων μόχθος ἀργυρηλάτους  
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,  
 ὥς τῷ νέῳ δὴ δεσπότη χάριν φέροι,  
 ἔδωκε πλήρες τεῦχος, εἰς οἶνον βαλὼν  
 ὃ φασὶ δοῦναι φάρμακον δραστήριον 1185  
 δέσποιναν, ὥς παῖς ὁ νέος ἐκλίποι φάος·  
 κοῦδεις τὰδ' ἦδεν· ἐν χεροῖν ἔχοντι δὲ  
 σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι  
 βλασφημίαν τις οἴκετ' ἐφθέγγετο·  
 ὁ δ', ὥς ἐν ἱρῷ μάντεσιν τ' ἐσθλοῖς τραφεῖς, 1190  
 οἰωνὸν ἔθετο, κακέλευσ' ἄλλον νέον  
 κρατῆρα πληροῦν· τὰς δὲ πρὶν σπονδὰς Θεοῦ  
 δίδωσι γαῖα, παῖσι τ' ἐκσπένδειν λέγει.  
 σιγῇ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρόσον  
 κρατῆρας ἱροὺς Βυβλίνου τε πώματος. 1195  
 καὶ τῷδε μόχθῳ πτηνὸς ἐσπίπτει δόμους  
 κῶμος πελειῶν· Λοξίου γὰρ ἐν δόμοις  
 ἄτρεστα ναίουσ', ὥς δ' ἀπέσπεισαν μέθυ,

\*

\*

\*

- εἰς αὐτὸ χεῖλη πάματος κεκρημέναι  
 καθεῖσαν, εἶλλον δ' εὐπτέρους ἐς αὐχένας. 1200  
 καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·  
 ἦ δ' ἔζετ' ἐνθ' ὁ καινὸς ἔσπαισεν γόνος,  
 ποτοῦ τ' ἐγεύσατ', εὐθὺς εὐπτερον δέμας  
 ἔσεισε καβάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα 1205  
 ἀξύνετον αἰάζουσ'· ἐθάμβησεν δὲ πᾶς  
 θοινατόρων ὁμιλος ὄρνιθος πόνοους·  
 θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς  
 χηλὰς παρεῖσα. γυμνά δ' ἐκ πέπλων μέλη  
 ὑπὲρ τραπέζης ἦλ' ὁ μαντευτὸς γόνος, 1210  
 βοᾷ δέ, τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν,  
 σήμαινε, πρέσβυ· σὴ γὰρ ἦ προθυμία,  
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.  
 εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβὼν,  
 ἐπ' αὐτοφώρῳ πρέσβυν ὥς ἔχονθ' ἔλοι.  
 ὦφθῃ δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις 1215  
 τόλμας Κρεούσης πάματος τε μηχανάς.  
 θεῖ δ' εὐθὺς ἔξω συλλαβὼν θοινάτορας  
 ὁ πυθόχρηστος Λοξίου νεανίας,  
 καὶν κοιρανόισι Πυθικοῖς σταθεῖς λέγει,  
 ὦ γαῖα σεμνὴ, τῆς Ἑρεχθέως ὑπο 1220  
 ξένης γυναικὸς φαρμάκοισι θνήσκομεν.  
 Δελφῶν δ' ἀνακτες ὤρισαν πετρορρηφῇ  
 θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,  
 τὸν ἱρὸν ὥς κτείνουσιν ἐν τ' ἀνακτόροις  
 φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις 1225  
 τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδόν·  
 παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοίβου πάρα,  
 τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

## ΧΟΡΟΣ.

- οὐκ ἔστ' οὐκ ἔστιν θανάτου  
 παρατροπὰ μελέα μοι· 1230  
 φανερὰ γὰρ φανερὰ τάδ' ἦδη  
 σπονδᾶς ἐκ Διονύσου βοτρυῶν θοᾶς  
 ἐχίδνας σταγόσι μινυμένας φόνου,

φανερά θύματα νερτέρων,  
 συμφοραὶ μὲν ἔμῳ βίῳ, 1235  
 λεύσιμοι δὲ καταφθοραὶ

δεσποίνα. τίνα φρυγὰν πτερόεσσαν ἢ  
 χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ  
 θανάτου λεύσιμον ἄταν  
 ἀποφεύγουσα, τεθρίππων 1240

ὠκίσταν χαλὰν ἐπιβᾶσ',  
 ἢ πρύμνας ἐπὶ ναῶν;  
 οὐκ ἔστι λαθεῖν, ὅτε μὴ χρηΐζων  
 θεὸς ἐκκλέπτει.

τί ποτ', ὦ μελέα δέσποινα, μένει 1245  
 ψυχῇ σε παθεῖν; ἄρα θέλουσα  
 δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ  
 πεισόμεθ', ὥσπερ τὸ δίκαιον;

ΚΡΕΟΥΣΑ.

πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγὰς, 1250  
 Πυθίᾳ ψήφῳ κρατηθεῖς, ἔκδοτος δὲ γίγνομαι.

ΧΟΡΟΣ.

ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφορὰς, ἔν' εἴ τύχης.

ΚΡΕΟΥΣΑ.

ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προὔλαβον μόγις πόδα,  
 μὴ θανεῖν· κλοπῇ δ' ἀφῆγμαι διαφργοῦσα πολεμίους.

ΧΟΡΟΣ.

ποῖ δ' ἂν ἄλλος ἢ πὶ βωμόν;

ΚΡΕΟΥΣΑ.

καὶ τί μοι πλέον τόδε; 1255

ΧΟΡΟΣ.

ἰκέτιν οὐ θέμις φρονεῖν.

ΚΡΕΟΥΣΑ.

τῷ νόμῳ δέ γ' ὄλλυμαι.

ΧΟΡΟΣ.

χειρὶά γ' ἄλοῦσα.

ΚΡΕΟΥΣΑ.

καὶ μὴν οἷδ' ἀγωνισταὶ πικροὶ  
 δεῦρ' ἐπείγονται ξιφήρεις.

ΧΟΡΟΣ.

ἴζε νυν πυρᾶς ἔπι.

κἄν θάνῃς γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείνασί σε  
προστροπῶν αἶμα θήσεις· οἷστέον δὲ τὴν τύχην. 1260

ΙΩΝ.

ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς,  
οἷαν ἔχιδναν τήνδ' ἔφυσας, ἥ πυρὸς  
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,  
ἧ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἦσσαν ἔφνυ  
Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτανεῖν. 1265  
λάζυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκους  
κόμης καταξήνωσι Παρνασοῦ πλάκας,  
ὄθεν πετραῖον ἄλμα δισκευθήσεται.  
ἔσθλοῦ δ' ἔκρυσσα δαίμονος, πρὶν ἐς πόλιν  
μολεῖν Ἀθηῶν χυτὸ μητρυιὰν πεσεῖν. 1270  
ἐν συμμάχοις γὰρ ἀνεμετριεσάμην φρένας  
τὰς σὰς, ὅσον μοι πῆμα δυσμενὲς τ' ἔφνυ·  
εἴσω γ' ἄρ' ἂν με περιβαλοῦσα δωμάτων  
ἄρδην ἂν ἐξέπεμψας εἰς Ἄϊδου δόμους.  
ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος 1275  
σώσει σ', ὁ δ' οἷκτος ὁ σὸς ἐμοὶ κρείσσων πάρα  
καὶ μητρὶ τῆμῃ· καὶ γὰρ εἰ τὸ σῶμά μοι  
ἄπεστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.  
ἴδεσθε τὴν πανούργον, ἐκ τέχνης τέχνην  
οἷαν ἔπλεξ'· οὐ βωμὸν ἔπτηξεν θεοῦ, 1280  
ὥς οὐ δίκην δώσουσα τῶν εἰργασμένων;

ΚΡΕΟΥΣΑ.

ἀπεννέπω σε μὴ κατακτείνειν ἐμὲ  
ὑπὲρ τ' ἐμαντῆς τοῦ θεοῦ θ', ἵν' ἕσταμεν.

ΙΩΝ.

τί δ' ἐστὶ Φοῖβῳ σοὶ τε κοινὸν ἐν μέσῳ;

ΚΡΕΟΥΣΑ.

ἱερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν. 1285

ΙΩΝ.

κἄπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;

ΚΡΕΟΥΣΑ.

ἀλλ' οὐκέτ' ἦσθα Λοξίου, πατρὸς δὲ σοῦ.



ΙΩΝ.

ἀλλ' ἐγενόμεσθα, † πατρός δ' οὐσίαν λέγω.

ΚΡΕΟΥΣΑ.

οὐκοῦν τότ' ἴσθα· νῦν δ' ἐγὼ, σὺ δ' οὐκέτ' εἶ.

ΙΩΝ.

οὐκ εὐσεβής γε, τὰμὰ δ' εὐσεβῇ τότ' ἦν. 1290

ΚΡΕΟΥΣΑ.

ἔκτεινά σ' ὄντα πολέμιον δόμοις ἐμοῖς.

ΙΩΝ.

οὔτοι σὺν ὅπλοις ἦλθον ἐς τὴν σὴν χθόνα.

ΚΡΕΟΥΣΑ.

μάλιστα· καπὶμπρας γ' Ἐρεχθέως δόμους.

ΙΩΝ.

ποίοισι πανοῖς ἢ πυρός ποίᾳ φλογί;

ΚΡΕΟΥΣΑ.

ἔμελλες οἰκεῖν τ'αῦμ', ἐμοῦ βίᾳ λαβών. 1295

ΙΩΝ.

κἄπειτα τοῦ μέλλειν μ' ἀπέκτεινες ἠρόβῳ;

ΚΡΕΟΥΣΑ.

ὥς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλον τίχοις.

ΙΩΝ.

φθονεῖς, ἅπας οὗς, εἰ πατὴρ ἐξευρέ με;

ΚΡΕΟΥΣΑ.

σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;

ΙΩΝ.

πατρός γε γῆν διδόντος ἦν ἐκτίσατο. 1300

ΚΡΕΟΥΣΑ.

τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος;

ΙΩΝ.

ὅπλοισιν αὐτὴν οὐ λόγοις ἐρρύσατο.

ΚΡΕΟΥΣΑ.

ἐπίκουρος οἰκίτῳ γ' ἂν οὐκ εἴη χθονός.

ΙΩΝ.

ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος;

## ΚΡΕΟΥΣΑ.

ὅσ' ἀσπίς ἔγχος θ' ἦδε σοι παμπησία. 1305

## ΙΩΝ.

ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.

## ΚΡΕΟΥΣΑ.

τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νοιθέτει.

## ΙΩΝ.

σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ;

## ΚΡΕΟΥΣΑ.

ἦν γ' ἐντὸς ἀδύτων τῶνδ' ἐμε σφάζαι θέλῃς.

## ΙΩΝ.

τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι; 1310

## ΚΡΕΟΥΣΑ.

λυπήσομέν τιν' ὧν λελυπήμεσθ' ὑπο.

## ΙΩΝ.

φεῦ.

δεινὸν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς  
 ἔθηλεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·  
 τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἔζειν ἐχρῆν,  
 ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψάειν καλὸν 1315  
 θεῶν πονηρὰν χεῖρα, τοὺς δέ γ' ἐνδίκους  
 ἱερὰ καθ' ἔζειν, ὅστις ἡδικεῖτ', ἐχρῆν,  
 καὶ μὴ πὶ ταῦτ' οὗτ' ἰόντ' ἔχειν ἴσον  
 τὸν τ' ἐσθλὸν ὄντα τὸν τε μὴ θεῶν πάρα.

## ΠΥΘΙΑ.

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον 1320  
 λιποῦσα θριγκοὺς τούσδ' ὑπερβάλλω ποδὶ  
 Φοίβου προφῆτις, τρίποδος ἀρχαῖον νόμον  
 σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

## ΙΩΝ.

χαῖρ', ὦ φίλη μοι μήτερ, οὐ τεκοῦσά περ.

## ΠΥΘΙΑ.

ἀλλ' οὐν λεγόμεθ' ἄ γ' ἡ φάτις δ' οὐ μοι πικρά. 1325

## ΙΩΝ.

ἤκουσας ὥς μ' ἔκτεινεν ἦδε μηχαναῖς;

ΠΥΘΙΑ.

ἤκουσα· καὶ σύ γ' ὦμὸς ὢν ἁμαρτάνεις.

ΙΩΝ.

οὐ χρή με τοῖς κτείνοντας ἀνταπολλύναι;

ΠΥΘΙΑ.

προγόνους δάμαρτες θυςμενεῖς αἰεὶ ποτε.

ΙΩΝ.

ἡμεῖς δὲ μητριαῖς γε πάσχοντες κακῶς.

1330

ΠΥΘΙΑ.

μὴ ταῦτα· λείπων ἱρὰ καὶ στείχων πάτρην

ΙΩΝ.

τί δή με δρᾶσαι νοουθετούμενον χρεῶν;

ΠΥΘΙΑ.

καθαρὸς Ἀθήνας ἔλθ' ἐπ' οἰωνῶν καλῶν.

ΙΩΝ.

καθαρὸς ἅπας τοι πολεμίους θς ἂν κτάνῃ.

ΠΥΘΙΑ.

μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὗς ἔχω λόγους.

1335

ΙΩΝ.

λέγοις ἄν· εὖνους δ' οὐς' ἐρεῖς ὅς' ἂν λέγῃς.

ΠΥΘΙΑ.

δρᾶς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς,

ΙΩΝ.

δρῶ παλαιὰν ἀντίληγ' ἐν στέμμασιν.

ΠΥΘΙΑ.

ἐν τῇδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩΝ.

τί φῆς; ὁ μῦθος εἰσενήρεται νέος.

1340

ΠΥΘΙΑ.

σιγῇ γὰρ εἶχον ἀντὰ, νῦν δὲ δείκνυμεν.

ΙΩΝ.

πῶς οὖν ἔκρυπτες τότε λαβοῦς' ἡμᾶς πάλαι;

ΠΥΘΙΑ.

ὁ θεὸς ἐβούλετ' ἐν δόμοις σ' ἔχειν λάτριν.

ΙΩΝ.

νῦν δ' οὐχὶ χρεῖζεις; τῷ τόδε γυνῶναί με χρή;

ΠΥΘΙΑ.

πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός. 1345

ΙΩΝ.

σὺ δ' ἐκ κελευσμῶν, ἢ πόθεν, σώζεις τάδε;

ΠΥΘΙΑ.

ἐνθύμιόν μοι τόδε τίθησι Λοξίας.

ΙΩΝ.

τί χρῆμα δρᾶσαι, λέγε, πέραινε σοὺς λόγους.

ΠΥΘΙΑ.

σῶσαι τόδ' εὖρημ' ἐς τὸν ὄντα νῦν χρόνον.

ΙΩΝ.

ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην; 1350

ΠΥΘΙΑ.

ἐνθάδε κέρνυται σπάργαν' οἷς ἐνήσθα σύ.

ΙΩΝ.

μητρὸς τάδ' ἱμῖν ἐκφέρεις ζητήματα.

ΠΥΘΙΑ.

ἐπεὶ γ' ὁ δαίμων βούλεται, πάροιθε δ' οὔ.

ΙΩΝ.

ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

ΠΥΘΙΑ.

λαβίων νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει. 1355

ΙΩΝ.

πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους;

ΠΥΘΙΑ.

γνώσει τάδ' αὐτός. τοῦ Θεοῦ δ' ἕκατί σε  
 ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,  
 ἃ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν  
 σῶσαί θ'. ὅτου δέ γ' οὔνεκ' οὐκ ἔχω λέγειν. 1360  
 ᾗδαι δὲ θνητῶν οὔτις ἀνθρώπων τάδε  
 ἔχοντας ἡμᾶς, οὐδ' ἐν ἡν κεκρυμμένα.  
 καὶ χαῖρ'· ἴσον γάρ σ' ὥς τεκοῦσ' ἀσπάζομαι.

1356. V. continuatur Pythia. Corr. Kirchhoffius, f. l. πῶς; ἀρ' ἐπελ-  
 θῶν. 1360. Ald. ὅτου δ' ἐβούλεθ' οὔνεκ'. Post Barnesium om.  
 οὔνεκ'.

ἀρξαι δ', ὅθεν σὴν μητέρα ζητεῖν σε χρή·  
 πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά τε 1365  
 ἐς τοῦσδε ναοὺς ἐξέθηκε παρθένος,  
 ἔπειτα δ' εἴ τις Ἑλλάς· ἐξ ἡμῶν δ' ἔχεις  
 ἅπαντα Φοῖβου θ', ὅς μετέσχε τῆς τύχης.

## ΙΩΝ.

φρῦ φρῦ. κατ' ὅσων ὡς ἔγρὸν βάλλω δάκρυ,  
 ἐκεῖσε τὸν νοῦν δοὺς ὅθ' ἡ τεκοῦσά με, 1370  
 κρυφαῖα νυμφευθεῖς ἀπημπούλα λάθρα,  
 καὶ μαστὸν οὐχ ἐπέσχεν· ἀλλ' ἀνώνυμος  
 ἐν θεοῖ μελάθροισι εἶχον οἰκέτην βίον.  
 τὰ τοῦ θεοῦ μὲν χρηστὰ, τοῦ δὲ δαίμονος  
 βαρέα· χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις 1375  
 μητρὸς τρυφῆσαι καὶ τι τερφθῆναι βίου,  
 ἀπεστερήθην φιλάτης μήτρὸς τροφῆς.  
 τλήμων δὲ χῆ τεκοῦσά μ', ὡς ταῖτον πάθος  
 πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.  
 καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἶσω θεῶ 1380  
 ἀνάθην, ἐν' εὖρω μηδὲν ὦν οἱ βοίλομαι.  
 εἰ γὰρ με δούλη τυγχάνει τεκοῦσά τις,  
 εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.  
 ὦ Φοῖβε, ναοῖς ἀνατίθηναι τήνδε σοῖς.  
 καίτοι τί πάσχω, τοῦ θεοῦ προθυμίᾳ 1385  
 πολεμῶ, τὰ μητρὸς σύμβολ' ὅς σέσωκέ μοι.  
 ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον.  
 τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.  
 ὦ στέμμαθ' ἱρὰ, τί ποτέ μοι κελεύθατε,  
 καὶ σύνδεθ', οἷσι τὰμ' ἐφρουρήθη φίλα; 1390  
 ἰδοὶ περίπτυνμ' ἀντίπηγος εὐκύκλου  
 ὡς οὐ γεγῆρακ' ἔκ τινος θεηλάτου,  
 εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ  
 χρόνος πολλὸς δὴ τοῖσδε θησανρίσμασιν.

## ΚΡΕΟΥΣΑ.

τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ; 1395

## ΙΩΝ.

σίγα σύ· πολλὰ καὶ πάροιθεν οἶσθά μοι.

## ΚΡΕΟΥΣΑ.

οὐκ ἐν σιωπῇ τὰμά· μή με νουθέτει.  
 ὀρῶ γὰρ ἄγγος οὐδέθῃκ' ἐγὼ ποτε  
 [σέ γ' ὦ τέκνον μοι βρέφος ἔτ' ὄντα νήπιον]  
 Κέκροπος ἐς ἄντρα καὶ Μακράς πετρηρερεῖς. 1400  
 λείψω δὲ βωμόν τόνδε, καὶ θανεῖν με χρῆ.

## ΙΩΝ.

λάζυσθε τήνδε· θεομανῆς γὰρ ἦλατο  
 βωμοῦ λιποῦσα ξόανα· δεῖτε δ' ὠλένας.

## ΚΡΕΟΥΣΑ.

σφάζοντες οὐ λήγαιτ' ἄν· ὥς ἀνθέξομαι  
 καὶ τῷσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων. 1405

## ΙΩΝ.

τάδ' οὐχὶ δεινά; ἔνσιάζομαι λόγῳ.

## ΚΡΕΟΥΣΑ.

οὐκ, ἀλλὰ σοῖς φίλοισιν εὐρίσκει φίλος.

## ΙΩΝ.

ἐγὼ φίλος σός; κατὰ μ' ἔκτεινες λάθρα;

## ΚΡΕΟΥΣΑ.

παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.

## ΙΩΝ.

παῦσαι πλέκουσα· λήψομαι σ' ἐγὼ καλῶς. 1410

## ΚΡΕΟΥΣΑ.

ἐς τοῦθ' ἰκοίμην, τοῦδε τοξεύω, τέκνον.

## ΙΩΝ.

κενὸν τόδ' ἄγγος, ἢ στέγει πλήρωμά τι;

## ΚΡΕΟΥΣΑ.

σά γ' ἐνδυθ', οἷσί σ' ἐξέθῃκ' ἐγὼ ποτε.

## ΙΩΝ.

καὶ τοῦνομ' αὐτῶν ἐξερεῖς, πρὶν εἰσιδεῖν;

## ΚΡΕΟΥΣΑ.

κὰν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι. 1415

## ΙΩΝ.

λέγ'. ὥς ἔχει τι δεινὸν ἤδε τόλμα σου.

## ΚΡΕΟΥΣΑ.

σκέψασθ' ὃ παῖς ποτ' οἷσ' ἔφρασμ' ἔφην' ἐγώ.

ΙΩΝ.

ποιῖόν τι; πολλὰ παρθένων ὑφάσματα.

ΚΡΕΟΥΣΑ.

οὐ τέλεον, οἷον δ' ἐκδίδαγμα κερκίδος.

ΙΩΝ.

μορφὴν ἔχον τίν'; ὥς με μὴ ταίτῃ λάβῃς.

1420

ΚΡΕΟΥΣΑ.

Γοργῶν μὲν ἐν μέσοισιν ἡγρίοις πέπλων.

ΙΩΝ.

ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;

ΚΡΕΟΥΣΑ.

κεκρασπέδωται δ' ὄφρεσιν αἰγίδος τρόπον.

ΙΩΝ.

[ἰδοῦ.]

τόδ' ἔσθ' ὕφασμα δεσμά θ', ὥς εὐρίσκομεν.

ΚΡΕΟΥΣΑ.

ὦ χρόνιος ἱστὸς παρθενευμάτων ἐμῶν.

1425

ΙΩΝ.

ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐστοχεῖς;

ΚΡΕΟΥΣΑ.

δράκοντε σαρκάζοντε παγχρόσῳ γέννι.

ΙΩΝ.

δώρημ' Ἀθάνας, ἣ τέκν' ἐντρέφειν λέγει;

ΚΡΕΟΥΣΑ.

Ἐρχθονίου γε τοῦ πάλαι μιμήματα.

ΙΩΝ.

τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώμασι.

1430

ΚΡΕΟΥΣΑ.

δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

ΙΩΝ.

ἔνεισιν οἶδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

ΚΡΕΟΥΣΑ.

στέφανον ἐλαίας ἀμφέθηκά σοι τότε,

ἦν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο.

ὅς, εἵπερ ἔστιν, οὐποτ' ἐκλείπει χλόην,

1435

θάλλει δ' ἐλαίας ἐξ ἀγηράτου γεγώς.

1425. V. ὦ χρόνιον ἱστῶν παρθενευμα τῶν ἐμῶν. 1426. V. εὐ-  
τυχεῖς. Dorr. Piersonus. 1427. Codd. δράκοντες ἀρχαῖόν τι. Porso-  
nus, δράκοντε μαρμαίροντε. 1428. Fort. Creusae tribuendus est et  
inter duarum lacunarum notas ponendus. 1434. V. Ἀθάνα σκόπελον  
εἰσηνέγκατο. 1436. V. ἀγηράτου.

ΙΩΝ.

ὦ φιλότατῃ μοι μήτερ, ἄσμενός σ' ἰδὼν  
πρὸς ἄσμενας πέπτωκα σὰς παρηίδας.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου,  
συγγνώσεται γὰρ ὁ θεὸς, ἐν χεροῖν σ' ἔχω, 1440  
ἄελπτον εὖρημ', ὃν κατὰ γᾶς ἐνέρων  
χθονίων μέτα Περσεφόνας τ' ἐδόκουν ναίειν.

ΙΩΝ.

ἀλλ', ὦ φίλῃ μοι μήτερ, ἐν χεροῖν σέθεν  
ὁ κατθανὼν τε κοῦ θανὼν φαντάζομαι.

ΚΡΕΟΥΣΑ.

ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαί,  
τίν' αὐδὰν αὖσω, βοάσω; πόθεν μοι 1445  
συνέκυρσ' ἀδόκητος ἡδονά; πόθεν  
ἐλάβομεν χαράν;

ΙΩΝ.

ἐμοὶ γενέσθαι πάντα μᾶλλον ἂν ποτε, 1450  
μήτερ, παρέστη τῶνδ' ὅπως σός εἰμ' ἐγώ.

ΚΡΕΟΥΣΑ.

ἔτι φόβῳ τρέμω.

ΙΩΝ.

μῶν οὐκ ἔχειν μ' ἔχουσα;

ΚΡΕΟΥΣΑ.

τὰς γὰρ ἐλπίδας

ἀπέβαλον πρόσω.

ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν  
βρέφος \* ἀγκαλῶν;  
τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου; 1455

ΙΩΝ.

θεῖον τόδ'· ἀλλὰ τὰπίλοιπα τῆς τύχης  
εὐδαιμονοῖμεν, ὥς τὰ πρόσθε δυστιχῇ.

ΚΡΕΟΥΣΑ.

τέκνον, οὐκ ἀδάμντος ἐκλογεύει,  
γόοις δὲ ματρὸς ἐκ χερῶν ὀρίζει·  
νῦν δὲ γενειάσιν παρὰ σέθεν ἰπνέω, 1460  
μακαριωτάτας τυχοῦσ' ἡδονᾶς.



ΙΩΝ.

τοῦμόν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡΕΟΥΣΑ.

ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι·

δῶμ' ἐστιοῦται, γὰρ δ' ἔχει τυράννους·

ἀνηβᾶ δ' ἔρχεθεὺς,

1465

ὃ τε γηγενέας δόμος οὐκέτι νύκτας δέρεται,

αἰελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩΝ.

μῆτερ, παρῶν μοι καὶ πατὴρ μετασχέτω

τῆς ἡδονῆς τῇσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, τί φήεις; οἷον οἷον ἀνελέγχομαι.

1470

ΙΩΝ.

πῶς εἶπας;

ΚΡΕΟΥΣΑ.

ἄλλοθεν γέγονας ἄλλοθεν.

ΙΩΝ.

ὦμοι· νόθον με παρθένευμ' εἵκτε σόν;

ΚΡΕΟΥΣΑ.

οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων

ὑμέναιος ἐμός,

1475

τέκνον, εἵκτε σὸν κᾶρα.

ΙΩΝ.

αἰαῖ· πέφνηα δυσγενῆς, μῆτερ, πόθεν;

ΚΡΕΟΥΣΑ.

ἵστω Γοργοφόνα,

ΙΩΝ.

τί τοῦτ' ἔλεξας;

ΚΡΕΟΥΣΑ.

ὦ σκοπέλοις ἐπ' ἐμοῖς

τὸν ἐλαιοφυῆ πάγον θάσσει.

1480

ΙΩΝ.

λέγεις λέγεις μοι δόλια κοῦ σαφῇ τάδε.

ΚΡΕΟΥΣΑ.

παρ' ἀηδόνιον πέτραν Φοῖβω

ΙΩΝ.

τί Φοῖβον ἀδᾶς;

ΚΡΕΟΥΣΑ.

κρυπτόμενον λέχος ἡνιάσθην.

ΙΩΝ.

λέγ'· ὥς ἔρεῖς τι κεδνὸν εὐτυχές τέ μοι.

1485

ΚΡΕΟΥΣΑ.

δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ

κρύφιον ὠδὴν ἔτεκον Φοῖβω.

ΙΩΝ.

ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΚΡΕΟΥΣΑ.

παρθένια δ' ἑκάς ματέρως

σπάργαν' ἀμφίβολά σοι τάδε συν-

1490

ἤψα, κερκίδος ἐμᾶς πλάνους.

γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῶ

τροφεῖα ματρὸς, οὐδὲ λουτρὰ χειρῶν,

ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν

γαμφηλαῖς φόνευμα θοίναμά τ' εἰς

1495

Ἄιδαν ἐκβάλλει.

ΙΩΝ.

ὦ δεινὰ τλᾶσα μῆτερ.

ΚΡΕΟΥΣΑ.

ἐν φόβῳ καταδεθεῖσα σὰν

ψυχὰν ἀπέβαλον, τέκνον·

ἔκτεινά σ' ἄκουσ'.

1500

ΙΩΝ.

ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.

ΚΡΕΟΥΣΑ.

ἰὼ δειναὶ μὲν αἱ τότε τύχαι,

δεινὰ δὲ καὶ τὰδ'· ἐλίσσόμεσθ' ἐκεῖθεν

ἐνθάδε δυστυχίαισιν

1505

εὐτυχίαις τε πάλιν,

μεθίσταται δὲ πνεύματα.

1489. V. ἐμᾶς.

1490. V. τὰδ' ἐνῆψα.

1504. Codd. δειλία.

Edd. recs. δειλία.

μενέτω· τὰ πάροιθεν ἄλλης κακὰ· νῦν δ'  
ἐγένετό τις οὐρος ἐκ κακῶν, ὃ παῖ.

ΧΟΡΟΣ.

μηδεὶς δοκείτω μηδὲν ἀνθρώπῳ ποτὲ 1510  
ἄελπιον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

ΙΩΝ.

ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν  
καὶ δυστυχῆσαι καὶ θις αὐτὴν πρᾶξαι καλῶς,  
Τύχη, παρ' οἷαν ἦλθομεν στάθμην βίου,  
μητέρα φρονεῦσαι καὶ παθεῖν ἀνάξια. 1515  
φρεῦ·

ἄρ' ἐν φαιενναῖς ἡλίου περιπτυχαῖς  
ἔνεστι πάντα τάδε κατ' ἡμέραν μαθεῖν;  
φίλον μὲν οὖν σ' εὖρημα, μήτερ, εὖρομεν,  
καὶ τὸ γένος οὐδὲν μεμπτὸν ὥς ἡμῖν τόδε·  
τὰ δ' ἄλλα πρὸς σέ βούλομαι μόνην φράσαι. 1520

δεῦρ' ἔλθ'· ἐς οὓς γὰρ τοὺς λόγους εἰπεῖν θέλω,  
καὶ περικαλύψαι τοῖσι πράγμασι σκόπον.  
ὄρα σὺ, μήτερ, μὴ σφαλεῖς ἃ παρθένοις  
ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,  
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν, 1525  
καὶ τοῦμόν αἰσχροὺς ἀποφυγεῖν πειρωμένη,  
Φοῖβῳ τεκεῖν με φῆς, τεκοῦς οὐκ ἐκ θεοῦ.

ΚΡΕΟΥΣΑ.

μὰ τὴν παρασπίζουσαν ἄρμασιν ποτε  
Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπα,  
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον, 1530  
ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἀναξ.

ΙΩΝ.

πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ,  
Ἰοίδου τέ φησι παῖδά μ' ἐκπεφυκέναι;

ΚΡΕΟΥΣΑ.

πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε  
αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ 1535  
δοίη τὸν αὐτοῦ παῖδα δεσπότην δόμων.

ΙΩΝ.

ὁ θεὸς ἀληθής, ἣ μάτην μαντεύεται,  
ἐμοῦ ταράσσει, μήτερ, εἰκότως φρένα.

## ΚΡΕΟΥΣΑ.

ἄκουε δὴ νυν ἅμ' ἐσῆλθεν, ὦ τέκνον·  
 εὐεργετῶν σε Λοξίας ἐς εὐγενῆ 1540  
 δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος  
 οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους  
 οὐτ' ὄνομα πατρός. πῶς γάρ, οὗ γ' ἐγὼ γάμους  
 ἔκρυπτον αὐτὴ καὶ σ' ἀπέκτεινον λάθρα;  
 ὃ δ' ὠφελῶν σε προστίθῃσ' ἄλλω πατρί. 1545

## ΙΩΝ.

οὐχ ὥδε φεύλως αὐτ' ἐγὼ μετέρχομαι,  
 ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους  
 εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.  
 ἔα· τίς οἴκων θυοδόκων ὑπερτελῆς  
 ἀντήλιον πρόσωπον ἐκφαίνει θεῶν; 1550  
 φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων  
 ὀρώμεν, εἰ μὴ καιρὸς ἐσθ' ἡμᾶς ὀρᾶν.

## ΑΘΗΝΑ.

μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,  
 ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὔσαν εὐμενῆ.  
 ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς, 1555  
 Παλλὰς, δρόμῳ σπεύσας Ἀπόλλωνος πάρα,  
 ὃς ἐς μὲν ὄψιν σφῶν μολεῖν οὐκ ἤξιον,  
 μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλῃ,  
 ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,  
 ὥς ἴδε τίκει σ' ἐξ Ἀπόλλωνος πατρὸς, 1560  
 δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,  
 ἀλλ' ὥς κομίζοι' οἶκον εὐγενέστατον.  
 ἐπεὶ δ' ἀνερχθῇ πρᾶγμα μνηθὲν τόδε,  
 θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων  
 καὶ τήνδε πρὸς σοῦ, μηχανὰς ἐρρύσατο. 1565  
 ἔμελλε δ', αὐτὰ διασιωπήσας ἄναξ,  
 ἐν ταῖς Ἀθήναις γνοριεῖν ταύτην τε σὴν  
 σέ θ', ὥς πέφυκας τῆσδε καὶ Φοίβου πατρός.  
 ἀλλ' ὥς περαινώ πρᾶγμα καὶ χρησμούς θεῶ,  
 ἐφ' οἷσιν ἔξενξ' ἄρματ', εἰσακούσατον. 1570

1552. f. l. οἷ' οὐ καιρὸς κ. τ. ἰ.  
 κομίζῃ σ'. Propius esset ἐνίοις.

1562. Codd. νομίζεις. Dind.

λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα  
 χώρει, Κρέουσα, κείς θρόνους τυραννικούς  
 Ἰδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγώς  
 δίκαιος ἄρχειν τῆς γ' ἐμῆς ὅδε χθονός.  
 ἔσται δ' ἂν Ἑλλάδ' εὐκλεής· οἱ τοῦδε γὰρ 1575  
 παῖδες γενόμενοι τέσσαρες ῥίξης μᾶς,  
 ἐπώνυμοι γῆς κάπιφύλιοι χθονός  
 λαῶν ἔσονται, σκόπελον οἱ ναίουσ' ἐμόν.  
 Τελέων μὲν ἔσται πρῶτος· εἴτα δεῦτερον  
 Ὀπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος 1580  
 ἐν φῦλον ἔξουσ' Αἰγικιορῆς. οἱ τῶνδε δ' αὖ  
 παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ  
 Κυκλάδας ἐποικήσουσι νησαίας πόλεις  
 χέρσους τε παράλους, δ' σθένος τῆμῃ χθονὶ  
 δίδωσιν· ἀντίπορθμα δ' ἡπείρουιν δυοῖν 1585  
 πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς  
 Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν  
 Ἴωνες ὀνομασθέντες ἔξουσιν κλέος.  
 Ξοῦθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,  
 Δῶρος μὲν, ἐνθεν Δωρὶς ὑμνηθήσεται 1590  
 πόλιν, κατ' αἶαν Πελοπίαν δ' ἔ' δεῦτερος  
 Ἀχαιὸς, δὲ γῆς παραλίας Ῥίου πέλας  
 τύραννος ἔσται, κάπισημανθήσεται  
 κείνον κεκληῆσθαι λαὸς ὄνομ' ἐπώνυμος.  
 καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν 1595  
 ἄνοσον λοχεύει σ', ὥστε μὴ γινῶναι φίλους·  
 ἐπεὶ δ' ἔτικτες τόνδε παῖδα κἀπέθου  
 ἐν σπαργάνοισιν, ἀρπάσαντ' ἐς ἀγκάλας  
 Ἐρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,  
 ἔθρεψέ τ' οὐδ' εἴασεν ἐλπνεῦσαι βίον. 1600  
 νῦν οὖν σιώπα παῖς ὅδ' ὥς πέφυκε σὸς,  
 ἵν' ἡ δόκησις Ξοῦθον ἰδέωσ' ἔχῃ,  
 σύ τ' αὖ τὰ σαντῆς ἀγάθ' ἔχουσ' ἵης, γύναι.  
 καὶ χαίρει· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων  
 εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι. 1605

## ΙΩΝ.

ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστία  
 σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς  
 Λοξίου καὶ τῆσδε· καὶ πρὶν τοῦ τόδ' οὐκ ἄπιστον ἦν;

## ΚΡΕΟΥΣΑ.

τὰμά νυν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρὶν,  
 οὔνεκ' οὗ ποτ' ἠμέλησε παιδὸς ἀποδίδωσί μοι. 1610  
 αἶδε δ' εὖωποιὶ πύλαι μοι καὶ Θεοῦ χρηστήρια,  
 δυσμενῇ πάροιδεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας  
 ἡδέως ἐκκληννάμεσθα καὶ προσεννέπω πύλας.

## ΑΘΗΝΑ.

ἦνέσ' οὔνεκ' εὐλογεῖς Θεὸν μεταβαλοῦσα δῆ ποτε.  
 χρόνα μὲν τὰ τῶν Θεῶν πως, ἐς τέλος δ' οὐκ  
 ἄσθενῇ. 1615

## ΚΡΕΟΥΣΑ.

ὦ τέκνον, στείχωμεν οἴκους.

## ΑΘΗΝΑ.

στείχεθ', ἔψομαι δ' ἐγώ.

## ΙΩΝ.

ἀξία γ' ἡμῶν ὁδονρόος·

## ΚΡΕΟΥΣΑ.

καὶ φιλοῦσά γε πτόλιν.

## ΑΘΗΝΑ.

ἐς θρόνους δ' ἔζου παλαιούς.

## ΙΩΝ.

ἄξιον τὸ κτῆμά μοι.

## ΧΟΡΟΣ.

ὦ Διὸς Αἰητοῦς τ' Ἀπολλων, χαῖρ'· ὅτῳ δ' ἐλαύ-  
 νεται

συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν  
 χρεῶν· 1620

ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,  
 οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔ ποτ' εὖ πρά-  
 ξειαν ἄν.

1608. V. καὶ πρὶν τοῦτο δ' οὐκ ἂν ἦν· 1614. Codd. αἰεί που.  
 Edd. rec. αἰεί ποτε.

N O T E S.





## N O T E S.

N. B. When a reference is given to a *number standing alone*, the number is that of a line in this same Play.

1. The spondee in the fifth place, which is contrary to Porson's Canon as stated in the metrical introduction, and unsuccessfully defended by Hermann on the supposition of a certain pause after Ἄτλας, may be removed, as Elmsley proposed, by reading νώτοις χαλκείοισιν. But as this order of the words is not usual, I should prefer χαλκείοισιν ἐν νώτοις πόλον — When the ἐν had accidentally dropped out πόλον might easily have been changed by some metrical corrector into οὐρανόν, or the latter may have been a marginal gloss which has superseded the word it was intended to explain. —

2. ἐκτερίβων. The preposition merely expresses completeness; it does not imply that his back was so hard as to wear *away* the heaven, which is the notion of some critics, but merely denotes the constancy of his task.

3. ἧ' μ' ἐγείνατο. Observe the double apostrophus; the opposition of persons requires ἐμὲ not με. ἐγείνατο is an Homeric transitive aorist formed like ἐφίλατο: it is drawn from the root ΓΕΝ just as ἔμεινα and ἔνειμα are from ΜΕΝ and ΝΕΜ. Xenophon uses of γεινάμενοι for *parents*, but the form does not properly belong to Attic Prose.

4. I have removed the comma from Ἐρμῆν to Ζηνί, by which we learn who was the speaker's father, and get rid of a construction which is very awkward if not quite unintelligible.

5. The notion that Delphi was in the middle of the world, and the story of the doves meeting there from opposite quarters probably arose from a confusion between ὁμφὴ *the divine voice* and ὁμφαλὸς *a navel*.

8. ἄσημος is properly used of coin, of which the impress is indistinct or effaced. Compare the opposite εὔσημος, and παράσημος, *spurious*.

12. Musgrave would read πρόμον for χθονός; but there is no necessity for a change. The line consists of two periphrases,

and the whole passage simply means that the Long Rocks lay to the north at the foot of the acropolis of Athens.

13. ἄνακτες, the masters. So χειρωναξ is a master of his hand, or a craftsman. Ἰππώναξ and other proper names point to the same old use of the word. Comp. Æsch. Persæ 384, πᾶς ἄνηρ κώπης ἄναξ "master of an oar".

17. ὅστις and ὅσπερ are relatives of opposite force. The former refers to *descriptive* antecedents or those which designate a kind or sort; the latter to a *distinct individual*. Thus μισῶ σοφιστὴν ὅστις οὐχ αὐτῷ σοφός is I hate the sort of wise man &c. The apparent exceptions will be noticed on v. 813. "Ὅσπερ serves to identify the very person; ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν. "I will slay them who also bore them." For this reason it is often used as the relative to ὁ αὐτός. For the convenience of the verse the mere relative is often used where in prose we should have a right to expect ὅσπερ, but ὅσπερ and ὅστις are never confounded.

19. ἀντίπηξ is explained in Hesychius by κίστη and κιβωτός, but it is plain from subsequent passages in this play that it was made of wicker work.

20. She observed the custom of her ancestors by encircling the child's neck with golden snakes. See below v. 1427 — 31.

23. The daughters of Agraulus the wife of Cecrops were Aglaurus, Herse and Pandrosus. The story is told further on in vv. 265 — 274.

32. There is a peculiar force in αὐτῷ, as will appear from the following examples. Prom. Vinc. χθόνα δ' ἐκ πυθμένων αὐταῖς ῥίξαις πνεῦμα κραδαίνοι. Med. ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ' αὐτοῖς μελάθροισι διακναιομένους. The preposition is generally understood in these sentences; but in Herodotus σύν is expressed. Anglice "and all".

33. The old reading was ἐνεγ' ἀδελφῷ which Reiske has properly corrected.

35. ὡς εἰδῆς. 804.

36. χάριν πράσσω = χαρίζομενος. 896. Λοξίας, a name of Apollo, is commonly derived from λοξός oblique, because the answers of the oracle were equivocal. But most of the names of the Greek Deities are manifestly foreign, and even when they seem to contain Greek roots, it is safer to attribute the resemblance to adaptation than to derivation.

38. κρηπίς is used for the sole of a shoe, the foundation of a building, the bottom of a vessel (Aeschylus) or the sides of a tank (Herodotus). We may therefore understand by ἐπὶ κρηπίδων on the floor of temple.

40. ὁρῶτο. Observe the opt. pass. of verbs making the infinitive in ᾶν and ῆν.

41. It is evident that the time intended is sun-rise, which would be better expressed by the old reading ἀνιππεύοντος — but ἄμα is necessary to govern κύκλω, and ἱππεύοντος must be taken in the inceptive sense of the present; *beginning to run his course*.

44. εἰ τλαίη does not imply that the prophetess was in doubt, but εἰ is not unusual after θαυμάζω, and the optative is like that of the oblique construction, and implies that she expressed her wonder in words.

45. ὥδ' ἰς. properly *the pain*, then *the birth*, and here *the child*.

46. ὑπὲρ θυμέλας — The force of ὑπὲρ is the same as in Orestes v 1371. κέδρωτα πασιτάδων ὑπὲρ τέρεμνα — *beyond the pillars*; θυμέλη which has been with little probability derived from θυμα, and is more likely a transposition of θεμύλη, appears from the Etymologicon to have been the name given to the moveable stage of the old Drama. Hence it was applied to the raised portion of the Athenian stage on which the leader of the Chorus stood. It is used by Euripides for a temple; Elect. 713. Suppl. 65. and in this play more than once, and for a palace in Rhesus 235, Iph. Aul. 152. διορίσαι is a variation of ἐξορίσαι for the sake of the metre; 504. Hel. 828. πείσαντε δ' ἐκ γῆς διορίσαιμεν ἂν πόδα.

52. ἀμφὶ depends not upon ἀθύρων, *coaxing, using childish blandishments*, but upon ἡλᾶτο, which includes the two notions of wandering and begging, the latter being in this place the more prominent. Thus Ion, who had never moved from the temple since his childhood, is called further on ὁ Φοίβειος ἀλάτας.

53. ἡλᾶτ' ἀθύρων. 576. 1091. Dan. Frag. 1. τάχ' ἂν πρὸς ἀγκάλαισι καὶ στέρνοις ἐμοῖς πηδῶν ἀθύροιο. Aug. Frag. 6. τίς δ' οὐχὶ χαίρει νηπίοις ἀθύρομασι.

56. δεῦρ' αἰεὶ — *up to this time*. Phoen. 1209. δεῦρ' αἰεὶ γὰρ εὐτυχεῖς. Med. 670. ἅπαις γὰρ δεῦρ' αἰεὶ τείνεις βίον. καταξῆ — the preposition denotes completeness; *he continues to live*.

59. The name of the old inhabitants of Eubœa was Ἀβαντες, so called, said the mythologers, from Abas the son of Poseidon. Elephenor the son of Chalcodon was their chief in the Trojan war (Hom. Il. B. 541.) on which passage the Scholiast makes Elephenor descend as follows — Erechtheus, Cecrops, Metion, Chalcon, Abas, Chalcodon, Elephenor.

61. ξυνεξελὼν which is only properly used for *taking a city* or *conquering a people*, does not apply to πολέμιος κλύδων, but to πολέμιοι as involved in it.

62. We may read either γάμον or γάμων. *He received the hand of Creusa as a reward, or the reward of her hand*. In prose the plural γάμοι would be used of the *marriage solemnity*,

the wedding, but these distinctions are not observed in Attic Tragedy.

63. *ἔγγενής*. 293.

64. The Achæans, the old inhabitants of the Peloponnesus before the Dorian invasion, were Æolians; from them proceeded the Æolian colonists of the sea coast of Mysia.

67 — 8. "*Urges on events to this point, and is not undiscovered (by me), as he thinks.*" This sense of *δοκῶ* is very common in Tragedy.

71. gen. cas. 3. 63.

73. *πρόσφορος*, *suitable*. Hel. 1299. *Μενελέω τὰ πρόσφορα δροφῆς ἄν.* (burial for the dead.) Ibid. 429. *τὰ πρόσφορ' ἣν πῶς ἐξερευνήσας λάβω* (food for the living).

75. *θήσεται* "he will contrive". Compare the expressions, *εὖ θίεσθαι τὸ παρὸν* — *τέχνην θέμενος* "contriving a deceit" &c. *κτίστωρ* is properly a founder of a city; it may be rendered here by colonist. Ion is the supposed progenitor of the Ionian race which founded the Ionic Colonies in Asia Minor.

76. *γύαλα*. The word which properly denotes "hollow places" is used vaguely as equivalent to *μυχολ*. Here it means the recesses of the sacred grove, in v. 220 the interior of the temple.

79. *θῆ*. 105. 109.

81. *σφε* sing. 71.

84. *πυρὶ τῷδ' αἰθέρος* — "through this blaze of the sky" or, according to another reading, *πῦρ τόδ' ἀπ' αἰθέρος* "flee before this blaze" &c. Compare Horace's expression, *Dum rediens fugat astra Phœbus*.

87. The sunlight is as yet only visible on the peaks of Parnassus, which "receive the orb of day for mortals" i. e. announce its arrival to them.

88. *ἀπίς* in Homer, *the fold of a net*, in Hesiod, *a wheel*, is applicable to any thing of a circular form. It is used here either for *the wheel* which is put instead of *the chariot*, or more probably for *the orb* of the sun. Its connexion with *ἄπτω* is more than doubtful. Hipp. 1233. *ἀψίδα πέτρῳ προσβαλὼν ὀχήματος*. Phaeth. frag. 5. *ἀψίδα σὴν κάτω διήσει*.

98. Some read *φρουρεῖν* — "It is good to keep a wellomened mouth" — but this is a tame way of ordering them their duty, and the repetition *φήμας ἔ' ἀγαθὰς* shews that *ἀγαθὸν* is not the mere form of the injunction but part of its substance. I would read *εὐφημοι*. "And avoiding unholy words preserve a harmless mouth, and be watchful to utter only harmless sayings of your private tongue to those wishing to consult the oracle." *φρουρεῖτε* is construed first with an accusative, and after-

wards with an infinitive, as in Suppl. 900. ἐφρούρει μηδὲν ἐξαμαρτάνειν.

101. γλώσσης ἰδίας — because it is in speaking of private interests that they were likely to say something of bad omen. So in Orest. 558. Clytemnestra is said to have gratified her own desire in violation of public morality, ἰδίοισιν ὑμναίοισι κοῦχὶ σώφροσιν.

105. θήσομεν = ποιήσομεν. 75.

107. These offerings are to be understood as affixed to the outer walls of the temple.

113. προπόλευμα — *ministerium*. Passow understands "the prophetic virtue of the laurel"; but the laurel was a "goodly instrument" for sweeping the temple. Hipp. 200. λάβετ' εὐπῆχεις χεῖρας πρόπολοι. *ministrae*.

118. ῥυτάν. I have with Fix supplied the missing syllable by this word borrowed from Hippolytus v. 122. βαπτάν καλπίσι ῥυτάν παγὰν προιεῖσα κρημνῶν. τέγγουσι governs φόβαν. We must either suppose that he used the myrtle as well as the laurel for his purpose, or that μυρσίνη is used in the same general sense as *verbena* in Latin. Donatus on Terence's Andria, Act. IV. Sc. 3. *Ex ara sume verbenas*] *Verbenæ sunt omnes herbæ frondesque festæ ad aras coronandas &c.* Sic Menander ἐκ δεξιᾶς συ μυρρίνας — the rest is incurably corrupt; but what I have quoted seems to imply that Donatus understood μυρσίνη as having the same extended signification as *verbena*.

137—8. If the passage is correct it must be rendered thus: "I call by the name of father the kindness of Phœbus who dwells in the temple."

143. ὀλκός, anything which ἔλκει or ἔλκεται, here *a besom*.

142. γαίας παγὰν "water springing from the earth" and therefore pure.

146. ἀποχεύονται. The form is meant to be Epic, though Homer never uses any other form in the present except χέω.

160. "Surpassing the strength of birds by thy talons."

164. Either; "the harp that accompanies the song of Phœbus," — or, "the harp of Phœbus that harmonises with thy song — cannot protect thee from my arrows." Some understand by φόρμιγξ the music of the swan. The passage seems to be defective and might be supplied in this way: Οὐδέν σ' εὐφόρμιγξ Φοῖβου σύμμολπος Γᾶρς τόξων ῥύσαιτ' ἄν.

167. A large circular lake near the temple of Apollo in Delos.

172. ἐνναίης καρφυρὰς "a cradling nest." καρφυραὶ are nests made of κάρφη, dry sticks and leaves.

175. To prevent the hiatus it would be better to read παιδοργεῖν, the infinitive for the imperative.

184. The Chorus of Athenian damsels appears on the stage and breaks out into admiration of Apollo's temple. "Not in Athens alone *are there as I supposed* (such is the force of ἤσαν) fair-pillared temples of the Gods and adorations in the streets."

186. Obelisks or conical pillars used to be erected before the doors of houses in honor of Apollo, or, as some said, of Dionysus; that is to say, it was the remainder of an old Sun-worship, as further appears from its being a Dorian practice. Such a figure, or the God whom it represented, was properly called ἀγνιεὺς, but the name was also applied to altars in honor of Apollo, which stood at the doors of private houses in Athens. On these altars it was customary to burn incense on great public occasions, which was called κνισᾶν ἀγνιᾶς the altars or ἀγνιᾶς the streets; (it is uncertain which:) the practice is referred to in the following fragment of Sophocles —

λάμπει δ' ἀγνιεὺς βωμὸς ἀτμίζων πυρὶ  
σύμῳρης σταλαγμοῦς, βαρβάρων εὐοσμίας.

"The blazing altars in the street consume

The grains of myrrh the perfumes of the East."

It is therefore probable that ἀγ. θεῶ. refers to the burning of incense in front of the temple, which Ion alludes to above v. 89. Compare also Æsch. Agam. 1085. "Ἀπολλων, Ἀπολλων, ἀγνιᾶν, ἀπόλλων ἐμός. Phœn. 640. καὶ σὺ Φοῖβ' ἀναξ ἀγνιεῦ. Hor. Od. 4. 6. 28. Levis Agyieu. Pind. Frag. Σεμέλα μὲν Ὀλυμπιάδων ἀγνιᾶτις.

188. The comparison with the temples of Athens shews that by διδύμων προσώπων we must understand the double front of the temple. Heath, who took the expression for pictures of Apollo and Diana painted on the wall, was so far consistent that he placed a full stop after Λατοῦς. "But there are (also such) at the seat of Loxias (the Delphian Apollo) the son of Latona." Dindorf properly rejects this punctuation, and yet seems to adopt the interpretation which would make it necessary.

190. What follows is a description of the pictures painted on the walls of a portico in the neighbourhood of the temple. The subjects are the same as were represented by embroidery on the Panathenaic peplum offered every fifth year to Minerva at Athens. Musgrave observes that the Athenians dedicated a new portico to Apollo at Delphi at the beginning of the Peloponnesian war in return for Phormio's naval victory off Rhium, and that perhaps the subjects represented on its walls, were the same as are here described. See below on 1592. The subjects described, are Hercules and Iolaus destroying the Hydra, Bellerophon on Pegasus slaying the Chimaera, the war of the giants, and in it

Enceladus' attack upon Minerva, and the exploits of Jove and Bacchus.

196. Either, "is described on my (threads) embroidery", or, "is spoken of by me at my embroidery." I prefer the former.

197. s. 506.

199. αἰρόμενος, *suscipiens*. The verb αἰρεσθαι often governs πόλεμον, μάχην, νεῖκος and the like. Herac. 991. δυσμένειαν ἡράμην. Hyps. frag. 5. αἰρόμενος ἄγρευμ' ἀνθέων.

200. συναντλεῖ. 927. Med. 79. πρὶν τόδ' ἐξηντληκέναι, sc. κακόν. The metaphor is taken from pumping water out of a ship's hold.

204. ἀλκάν. ἀλκή is used by Euripides sometimes as *defence* or *rescue*, sometimes as *courage* or *fierceness in battle*. The fierceness here spoken of is the fierce monster itself.

205. διώκω, *I direct*. Or. 1344. Ἴδου. διώκω τὸν ἐμὸν εἰς δόμους πόδα.

206. πτυχὰι is the circuit or extent of the portico.

210. ἔτυν properly *any circular rim* — here *the shield*.

212. τί γὰρ, *rem alteram ex altera sciscitantis*. Iph. T. 820 and many other passages.

220. γυάλων. The genitive is not governed by ὑπὲρ but by some noun in the accusative which has dropped out after ποδὶ Hermann supplies βῆλόν, *the floor*.

222. This ὀμφαλός was a white stone kept within the shrine of the temple and marking the centre of the earth.

224. It was the custom to enclose with garlands any spot which was considered too sacred to be encroached upon. The white stone, which was called ὀμφαλός, was guarded in this manner, as Strabo informs us, and on the stone itself were αἱ δύο εἰκόνες τοῦ μύθου. These figures are by Pindar called κηληδόνες, and by Euripides in this passage Ἰόργονες.

226. He had formerly forbidden their entrance, but now he mentions the condition on which they may enter. Plutarch's account that women were not admitted to the oracle either does not apply to this time, or we must distinguish between the body of the temple where the Chorus asks leave to enter, and the cell or shrine: but could even males, except priests, enter there? When Orestes goes to Delphi to upbraid Apollo he lies πρόσθεν αὐτῶν ἐκταθείς, "extended before the sanctuary", not inside it; nor would there be any force in the word αὐτοῖν if all men might enter it under certain conditions.

226. πέλανον "the salt cake", but implying also "the victim" which the priest indeed sacrificed, but the worshipper asserted his interest in the sacrifice by offering the πέλανος.

228. ἐπὶ δ' ἀσπάκτοις μῆλοισι i. e. μὴ σπάξασαι μῆλα. Hipp. 147. ἀνίερος ἀθύτων πελάνων.

231. θεοῦ is to be read as a monosyllable. This license is very common with all cases of the word.

235. "The palaces that reared my princes are next to the temple of Pallas."

236. τρόφιμος *act.* 684 *pass.*

239. ὥς τὰ πολλά γε — literally, "at least as most things are": that is, "for the most part."

244. εἰς τόδε μερίμνης — "to this depth of grief."

247. τὸ σὸν is equivalent to the personal pronoun, but the construction is not so easy as it seems. Σὺ μὲν οὐκ ἀπαιδευτὼς ἔχεις, "Thou art not untaught" (foolish) would not be followed by ἐλθεῖν, but by the participle. οὐκ ἀπαιδευτὼς ἔχει σὲ ἐλθεῖν would be correct, but in such a case τὸ σὸν cannot be used in place of σέ, which is so distinctly personal. We must therefore *understand* σέ before ἐλθεῖν as implied in the preceding τὸ σόν.

250. ἀνεμετρησάμην — "I scanned again some past memory".

253. τί δῆτα like *quid* in Latin is not so much a question as the preface to a question; "Tell me now." Ἀναφέρειν is to refer to a model to be copied, to a source of information (οὐκ οἶδ', ἀναφέρω δ' εἰς τὸν θεόν), or, to a cause or origin. The last sense is the one in this passage.

255. ἀνερέυνητα is used adverbially "inexplicably".

256. "I have sped my shafts", that is, I have uttered my words. τὰπὶ τῷδε — "from henceforth".

258. ποίας πάτρας has been corrected by L. Dindorf into ποίου πατρός. Observe that Ion's three questions are answered, and, as is usual with the Greeks, in the inverted order.

263. It is difficult to find a good English equivalent for θαυμάζω, for we *admire* merit, not birth or any other favorable accident. The precept of Horace, *Nil admirari* refers to the same feeling as excited by wealth and office. It is akin to envying the person and coveting the thing only that there is no evil intention mixed with the feeling.

266. Ἐκμαθεῖν θέλων, not θέλω as is commonly read; for Creusa has no reason for "wishing to ascertain" what Ion's question is, but she alludes to the eagerness with which it is asked — πρὸς θεῶν ἀληθῶς κ. τ. λ. Throughout the beginning of the play Ion is characterised by an almost childish simplicity, of which his curiosity is a part.

267. Erichthonius was πρόγονος πατὴρ, the grandfather, of Creusa's father, Erechtheus.

271. νομίζεται = ὁ νόμος σώζεται. "As is usual in pictures" or, "as it is usually represented." Compare the expressions,



νομίζειν θεοὺς οὓς ἡ πόλις νομίζει, "to accept the established gods" and νομίζειν σιδηρῶ, "to use iron money."

273. The daughters of Agraclus disobeying the orders of Athena opened the ark in which Erichthonius was concealed. The sight of him drove them mad, and they threw themselves down the Acropolis.

275. If we retain λόγος, we must take εἶεν as ἔξω μέτρον, that is, forming no part of the verse. But these independent exclamations are not suited to unimpassioned dialogue. It is therefore probable that λόγος was added to fill up the line. τί δαί is almost too colloquial for tragedy. The force of it is either to mark the transition from one question to another, as here, or it answers to the English *then*, and follows the negation of some former supposition. Τί δαί; if not this, what then? Πῶς δαί, if not so, how then. Eurip. *Hel.* 1245. Μάτην — understand εἰρημένον, "falsely said."

276. οὐ κάμνω σχολῇ = οὐκ ἀπορῶ σχολῆς, "I am at no loss for leisure."

277. They were sacrificed to ensure success in arms against Eumolpus king of Eleusis. They afterwards had a temple called Ἐκατόμπεδον on the Acropolis, where they were worshipped under the name of παρθέναι. They were also called Ὑακινθίδες from the place in which they were sacrificed.

281. The story is that Erechtheus was swallowed up in an earthquake raised by Neptune to avenge the death of his son Eumolpus king of Eleusis whom he had defeated and slain in the battle, which he gained through the sacrifice of his own daughters.

285. The allusion is thus explained by Musgrave. There was a temple in Athens called Πύθιον close to that of Olympian Ζεύς, and between the two was the altar of Ζεύς ἀστραπαῖος. From this altar they observed the lightnings over the village of Ἄρμα on the borders of Attica and Boeotia where Amphiaræus was swallowed up alive with his chariot. When these lightnings, called ἀστραπαὶ δι' Ἄρματος, were seen, the Athenians used to send θεωροὶ to Delphi, and these θεωροὶ were called Πυθιασταί. As the first syllable in Πύθιος is long there must be some corruption in the text. Some would read Φοῖβος, but a simpler correction would be Πυθῶν, (another form of Πυθώ,) which is used by Sophocles to designate Delphi. The sense would then be, that Delphi respects the Long Rocks as sacred, and Apollo marks his preference for them by the lightnings which he displays from Ἄρμα.

286. The corrupt reading of all the Mss. is τιμᾶ τιμᾶ, ὥς μήποτ' ὠφελον σ' ἰδεῖν. The correction is far from satisfactory.

300. This is explained by the Scholiast ἐνστρέφεται τῷ τοῦ Τροφωνίου σηκῷ, which is bad as an explanation, and absurd in itself. As the Mss. read εὐστρέφει, εὖ στρέφει or οὐ στρέφει it is not improbable that Euripides wrote σηκοῖς δ' ὑστερεῖ Τροφωνίου, "he lingers in the cave of Trophonius."

306. The ambiguous answer of Creusa is such as Euripides is fond of introducing. To Ion she means that Phœbus knows her to be childless; but her real meaning is that Phœbus knows whether she is childless or not.

308. ὀλβίζω is a poetical substitute for εὐδαιμονίζω, "I reckon happy." One Ms. has ὠλβισαν, which is not a mere blunder, but represents the reading ὠλβισ' ἄν. But the potential sense is out of place; the aorist expresses the readiness with which this feeling occurred to her on hearing the fact. Compare the contrary expression, ἀπέπτυσα.

310. ἀνάθημα πόλεως refers to the practice of presenting slaves as offerings to the temple. Thus in the Phœnissæ of Euripides the chorus consists of captive Tyrian women sent as an offering to the Temple of Apollo at Delphi, and in the Iphigenia in Tauri the attendants on the Temple of Diana are Greek slaves kidnapped from the coasts of the Aegean.

315. The question of Creusa is, whether Ion dwells in the temple or in a private house; to this he answers, that his home is wherever sleep overtakes him. The old reading was ἅπαν θεοῦ for ἅπανταχοῦ which is Musgrave's correction. Those who like forced constructions, which Euripides did not, translate the old reading by repeating the word δῶμα: "the whole dwelling of the God is a dwelling to me."

319. ἣ δ' ἔθρεψέ με, "but she who reared me" is the beginning of a sentence which he completes in v. 321 after Creusa's interruption.

323. ὁ ἀεὶ ἐπιών, "each visitor as he came."

325: τοῦ for τινος. The Attic writers generally avoid this use of τοῦ in the feminine, and the word ἀδίκημα applies more properly to the man who had committed the offence. Some therefore propose this construction, "I was born of a woman as the offence of some man." I believe τοῦ γυναικὸς to be a false reading for τοῦ φύσαντος.

328. ῥῆξας is aor. of ἄρσσω or ᾄσσω. The word is used intransitively, "to rush", and transitively, "to urge or drive."

330. ταυτόν or ταυτὰ πεπονθέναι followed by the dative, *to be in the same case, or condition* (whether good, bad, or indifferent), with another. Compare τί πάσχει, 437.

335. λέγοις ἂν is a kind of imperative; "you may tell me (if you will)." προξενήσομεν, "I will play the host, i. e. assist you."

337. οὐ τάρρα, οὐ τοι ἄρα. "Then be sure you will gain nothing; that Goddess (Shame) is a helpless one." Hel. οὐ τάρρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον. Phœn. 712. ἐξοιστέον τὰρ ὅπλα Καδμείων πόλει. For ἡ θεός compare Herc. Fur. 556—7. Ἡρ.: κοῦκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι; Με.: Αἰδώς; ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω — for this is the true reading of that corrupt line.

346. ταῦτα καὶ μ. "That *very* thing I wish to ask of the oracle."

352. ἐπιστρέφεισθαι *to turn back to; to visit*; Alc. 185. πολλὰ δάλαμον ἐξιοῦσ' ἐπιστράφη. Hel. 774. ἄς ἐπιστράφην πόλεις.

354. εἰχ' ἄν. Elmsley has observed that this apostrophus is contrary to usage, which requires εἶχεν ἄν.

356. When a person limits his assent to what is said, or adds some proof of his own to it, he uses γοῦν. If the answer is by a negative sentence, whether it implies assent or dissent, he does not say οὐ γοῦν but οὐκ οὖν — γε, the emphatic word being placed *between* the two last. Hercules Furens 1250. Iph. Taur. 515—6. Ἴφ.: καὶ μὴν ποθὲνός γ' ἦλθες ἐξ Ἀργούς μολών. Ὁρ.: οὐκ οὖν ἐμαντῶ γ', εἰ δὲ σοί, σὺ τοῦθ' ὄρα. Iph. Aul. 9. Hel. 124. Arist. Eqq. 465. In the two last places the Mss. omit the γε, but the hiatus betrays the omission. οὐκ οὖν ἐν Ἀργεὶ οὐδ' ἐπ' Εὐρώτῃ ροαῖς. οὐκ οὖν μ' ἐν Ἀργεὶ οἷα πράττει λανθάνει.

358. This is sometimes construed; "He enjoying alone the joy that belongs to both parents (depriving the mother of her share) acts unjustly." A simpler and more probable construction may be obtained by following the natural order if we understand by χαίρων "sinning with impunity" and by τὰ κοινὰ "towards another"; "such an one," says Creusa, "is not likely to do justice by himself."

361. Observe the force of γε. "Yes, and do you not provoke me to a sorrow, which I had forgotten."

363. κἀμνει "is sick" i. e. incapable of execution.

369. What is the sense of προφητεύειν is explained further on in vv. 413—16. The προφηῖται, in Homer ὑποφηῖται, proposed the questions to the oracle, which is called θεμιστεύειν v. 371. and brought back the answers.

374. ἐς τοσοῦτον "to so great a degree". This refers to the preceding τάναντία. To ask the Gods against their will *is as much* as to make them prophesy against themselves.

377. "Or through birds, by their flight." But this verse is so clumsy and both it and the preceding have so much the air of a supplement that I strongly suspect them to have been interpolated.

378—80. The late Professor Badham translates these lines

in the margin of his copy. "For whatsoever we ask reluctant Heav'n To grant, is soon discerned no real good, And the best boons are those It gives unsought."

384. καὶ ἐκεῖ καὶ ἐνθάδε. Both at Athens and at Delphi.

388. ὀγκωθῆ "may be honoured": ὄγκος is often used in the sense of "grandeur", "pomp".

390. A defective line. The supplement proposed by Wakefield and approved by Dindorf ἀλλ' οὖν ἔαν γε χορὴ is scarcely admissible as far as γε is concerned; for in saying that she must give up her intentions there is no reservation, no place for *at least* or any like expression. As τᾶδε is not very distinct, perhaps Euripides wrote, ἀλλ' οὖν ἔαν χορὴ τᾶδεν'.

396. Observe and remember the quantity of διακονος and its derivatives. προβῆ λόγος, "the story should spread."

398. τὰ γὰρ γυναικῶν κ. ἔ. "The acts of women are harshly judged by men." Literally, "are difficult as regards men", i. e. "difficult to clear of blame when men are the judges."

399. ἀγαθαί, αἱ ἀγαθαί.

402. He intends that the first fruits of his speech, or the first words he utters, should be given to the God, and that under the salutation of χαῖρε.

404. οὐδέν γε. Supply ἐξέπληξάς με. In answers we generally have οὐδεῖς and οὐδέν without any particle. But here and in a few other places γε is added. Iph. T. 564. Ar. Nub. 734. Plat. Prot. 2. Phileb. 38. In none of these places is the answer to τίς or τί interrogative, but either to the *enclitics*, or to μή τι or μῶν, or to a remark and not a question. ἀφίκον δ' εἰς μέριμναν is explained by some, "you have found me in sad thoughts. But as there is no pronoun to express *me*, and as the phrase bears a very close resemblance to that in v. 244, it is simpler to understand Creusa's answer thus; "You have not frightened me, but, (you fancy it because) you are anxious yourself."

411. "The friendly relations that we two had on account of thy son." Creusa while pretending to address Latona is really addressing Apollo, and by παῖδα τὸν σόν means the child of Apollo and herself.

419. χορηστήριον here means a victim, (Soph. Ajax 220) without the sacrifice of which the oracle could not be consulted. To save time and keep the drama in movement the delay which would occur by Xuthus having to perform a sacrifice is obviated by the fiction of a common sacrifice which admits all questioners at once.

422. The order is λαβοῦσα κλῶνας εὔχου ἀμφὶ βωμοῖς, i. e. visiting each altar in succession.

426. On νῦν ἀλλὰ, compare Orest. 1562. ὥς ἂν ἀλλὰ παῖδ' ἔμην Ῥυσώμεθ' ἀνδρῶν ἐκ χειρῶν. Ἀναλαβεῖν "to retrieve."

427. Ἄπας φίλος, "altogether kind".

429. τί ποτε αἰνίσσεται, "what riddles does she utter?"

431. Observe ἦτοι — γε, ἦ — and compare Plat. Gorg. 460. ἦτοι πρότερόν γε, ἦ ὕστερον. Ibid. 467. ἦτοι ἀγαθόν γ' ἔστιν ἦ κακόν.

435. πρόχοισιν, dat. plur. of πρόχους, "an urn." It is uncertain whether it should be written πρόχοισι or πρόχουσι. I suspect the latter to have been a more recent form introduced in obedience to grammatical analogy.

443. ἀνομίαν ὀφλισκάνειν, "to be answerable for iniquity," i. e. "to incur the charge of it."

447. "You will empty your temples of their treasures in paying for your misdeeds."

452. Εἰλειθυῖα is said to be a Doric word for the pains of child-birth. The Powers who presided over births are called by Homer in one place μογοστόχοι Εἰλειθυῖαι, in another he uses the singular, which usage is followed by subsequent poets; hence the name is a title given to Artemis, and Diana is invoked under it in Horace, Carm. Sæc. ἀνελείθυιαν governs the preceding genitives, "Unacquainted with the pains of labour." For the composition of the proper name, compare ἄμυνσος, ἀναφροδίτος, ἀνήφαιστος, ἀνυμέναιος, ἀνίσμηνος.

455. The Titan, Prometheus (Eur. Phœn. 1138) assisted the birth of Athena from the head of Jove. Another account attributed this service to Ἥφαιστος.

457. Νίκη. Athena was often worshipped under this attribute. Soph. Phil. 134. Νίκη τ' Ἀθῆνα Πολιάς, ἥ σώζει μ' αἰεί.

459. θαλάμων, "from the chambers."

461—62. Join γᾶς with μεσόμφαλος, as if it were ἐν μέσῳ ὀμφάλῳ γᾶς.

463. χορευομένῳ "honoured by the dance". Soph. Œd. Rex 1095.

470. εὐτεκνίας κ. ἑ., "may obtain a long-delayed fair progeny through clear oracles."

474. ἀφορμὰν "a strong-hold, or vantage-ground, of happiness." The word is applied to a starting place, to capital or other means of executing a plan, to the plea of an argument &c.

475—77. By νεάνιδες ἦβαι, "youthful blooms" is meant young children. Καρποτροφοί is not an idle epithet, but means that these children will in their turn be fruitful.

479. ἔξοντες agrees with παῖδες as implied in νεάνιδες ἦβαι.

"As those who shall have from their fathers the hereditary wealth to leave to other children."

487. *προφαι κήδαιοι*, the bringing up of children that are our own — *ἐν κήδει*, not adopted ones.

491. *ἐχόμεν*, "may I cling to."

492. The cave and shrine of Pan were at the foot of the Acropolis.

493. The Acropolis itself is spoken of here as the rock which lies near to the cavernous Macrae.

495. *χοροὺς στείβειν* is not unlike the Homeric phrase *πέπληγον δὲ χορὸν θεῖον ποσίν*, but it is unsupported by any similar usage of the tragic poets who never employ *χορὸς* for the ground of the dance.

496. Aglaurus, one of the daughters of Agraulus, had a temple in the Acropolis, and it is likely that Herse and Pandrosus, her sisters, were also worshipped, conjointly with her. The sisters' loving the dance after their death is compared by Musgrave to the story of the shade of Protesilaus enjoying the Thracian foot-races.

499. *ὑπὸ* "to the measure of." The construction of these genitives is difficult, or rather the introduction of the word *ῥυθμῶν* spoils a natural and intelligible sentence. Perhaps we should change the accent and make *ῥυθμῶν* agree with *Πᾶν*, "When thou making music to them pipest in thy cavernous abode."

504. *ἐξώριξεν*, "was ready to cast it out."

506. The child is called *ῥυθμῖς*, in the same way as Ion had above called himself *ἀδίκημα*, because it was the memorial of the father's *ῥυθμῖς*.

506. Observe the two sources of information which Euripides supposes the damsels to possess. The Stories they know have either been learnt from embroidery, or told them by word of mouth. By the figure called *zeugma* we must understand a word which bears the same relation to *ἐπὶ χειρὶσιν* as *ᾄδον* does to *λόγοις*. "Neither in the loom (literally at the shuttles) have I seen, nor have I heard the story that the children of mortals by the Gods partake of prosperity."

510. Ion returns from the avenue leading to the temple where he has been filling the lustral basins with water, and asks whether Xuthus, who had gone into the temple before he left, is come out again.

511. *φυλάσσετε*, "watch for", "wait for."

518. *σὺ δ' κ. ἐ.* "And do you for your part be sane." *δύ' ὄντε*. Compare Plat. Gorg. 481. *ἐρῶντε δύ' ὄντε δυοῖν ἑκάτερος*. The same use of *ὦν* prevails with *εἶς* and *τρεις*.

520. For *μὲν* with a question compare Arist. Av. 1214.

ὑγιαίνεις μὲν; Eur. Med. 1129. φρονεῖς μὲν ὀρθῶς; This form implies that the speaker rather believes the negative, for the suppressed apodosis is to this effect — ἐγὼ δ' οὐκ ὀρθῶς κρίνω.

523. ῥυσιάζειν is to seize any property as a ῥύσιον, to be held in pledge until satisfaction is obtained for some alleged injury. Hence in Homer a man who is driving away another's kine on this plea is spoken of as ῥύσι' ἐλαυνόμενος. Here the verb is used in a more general sense "I will touch thee; and I am no robber, but I recover my own beloved child."

525. ὥς τί δὴ, supply πάσχων. "What ails thee that thou shunnest me." The rest of the sentence, interrupted by Ion, is again taken up and continued by Xuthus.

528. ποῦ. This is not to be taken as equivalent to πῶς, but expresses the absurdity of a notion. "How is it possible."

529. τρέχων, "as it runs," i. e. if you will let it run on."

536. συμφορᾶς κ. ἐ. "That he is in what condition?"

537. ἄλλως if rightly placed here must mean "in the other case", "else". Dobree reads ἄλλων. Perhaps it should belong to the answer. "In other respects a gift, but yet sprung from me."

545. τοῦ νέου gen. of τὸ νέον, — "of youth."

549. ἀπαιολᾶ. "Baffles my conjecture," "Puzzles me." Ἀπαιόλη in Aristophanes is the Goddess of Fraud. The word is formed from αἰόλος "shifting"; that which makes us shift from one belief to another or escapes us by shifting from one form to another.

550. φανᾶς, to revelations or mysteries of Bacchus.

552. ἐθιάσενσε, "introduced you to their θιάσος or band."

553. πρὸς, "given up to", "intent upon."

554. It is better to connect the two speeches by removing the stop to before ἦν; "This is it; in what place I was begot, Xu.: Fate hath brought to light, my son."

556. ἐκπεφεύγαμεν. "I have escaped slavery." Because, if he had not been thus exposed, he would have been bred in a servile condition.

559. The Mss. have ἦ σοί γε γίγνεται. The useless γε was added for the sake of the metre, no regard being paid to the false quantity in ἦ. Some scholars read παῖδες — ἦ σοὶ γίγνεται; others παῖς ὃ σοί γε γίγνεται. In support of ὃ δὴ, compare Eur. Alc. 5. Ibid. 102. This particle is commonly added, where the speaker counts on the assent or approval of the person addressed. (*As you know, as you must admit.*) Where he only ventures to count on it he uses δὴ πού. (*As I suppose you will grant.*)

560. Understand, οἶκῳ. "And did you lodge in the house

of some one of the Proxeni?" These were those Delphians, whose business it was to entertain pilgrims to the temple.

560. *θίγω*, the aorist subjunctive, now called by the Grammarians the *pure subj.* "May I then touch?" Eur. Bell. Frag. XVI. *ὑπερβῶ κρηναία νάπη*, "May I overstep &c." Arist. Ran. 1. *εἰπὼ τι*, "May I say something?"

570. "Has justly wrought for thy discovery." Or perhaps *ὀρθῶς*, in reference to the oracle given, means "correctly". *Κραίνειν* is to fulfil a promise or prophecy; to decree, or generally to *give a head or completeness* to anything. Comp. v. 464. It is derived from the root *κρα*, from which is formed the obsolete *κραῖας* = *κάρα*.

572. *ὅ* is governed by *ἤξας* as in Orest. 1429 *αὔραν ῥάσσων*, "fanning". I can find no better translation for it in this place than "to start", which is vulgar, or "to urge" which is not exact. *τοῦτο ἅμ' ἔχει πόθος*, literally "as to this thing a desire possesses me likewise." But the passage is probably corrupt.

576. *ἀλητεῖαν*. See note on v. 53.

579 — 80. "And no longer suffering either of two evils, will you be called at once base-born and poor."

583. "And hast lost thyself in thoughts."

587. "I welcome the fortune."

588. In the books *περ* the abbreviation of *πάτερ* is corrupted into *περὶ*. The construction is *ἄκουσον τούτων ἃ γινώσκω*. When the antecedent pronoun is suppressed or postponed, the relative assumes its case in place of its own; the exception is, when the relative is in the nominative as in v. 560 *ἢ θίγω δῆτ' οἷ μ' ἔφυσαν*, not, *ὧν μ' ἔφυσαν*.

593. *ἀσθενής κ. εἰ*. "If I am weak," i. e. "do not aspire to power."

594. "I shall be called (reputed as) the man that is nothing and sprung from nobody."

595. *πόλεος*, a poetic form for *πόλεως*. *πρῶτον ζυγόν*, "the first bench," a figure of speech for pre-eminence.

598. "But as many as being men of worth and able to be skilful (i. e. capable of becoming statesmen) are (*nevertheless*) mute, and are not eager after (state) affairs, — among these I shall earn mockery, and the name of fool" &c.

602. Here he speaks of those who are *willing* as well as able to engage in politics. *λογίων* is a faulty reading; it was probably meant at first as the interpretation of the word which it has supplanted. That word may have been *σοφῶν*.

603. *φρουρησόμεαι*, "I shall be watched," i. e. looked on with jealousy and distrust.

605. "Those who direct states and bear offices."

608. *ὥς* = *ἐς*, only used in this sense with *persons*.



609. *συμφοράς* are the bad and good fortunes; *κοινουμένη* "sharing" and *ἀπολαγοῦσα* "losing her share" are opposed.

614—15. *βλέπης* and *συγγέας ἔχης* both depend on the preceding *ὄταν*. For *ἔχω* with the aorist participle compare the expressions *ἀπολέσας*, *ἀτιμάσας*, *βαλὼν*, *μαθοῦσα* construed with *ἔχω* in different passages of our author, the two last in this play vv. 230 and 582.

616. *φαρμάκων* is governed by *διαφθοράς*, and these are opposed to *σφαγᾶς*, "murders with bloodshed."

635. There is the same complaint in Plato's Republic, from which we may infer that a democratic city with narrow streets is exceedingly uncomfortable for gentlemen to walk about in.

638. *ῆ* the old Attic form for *ῆν*: compare the Ionic *ῆα*. Hermann made a very ingenious but futile attempt to distinguish between *ῆν* as the imperfect and *ῆ* as the aorist.

642. He means that to be righteous is desirable for men, though they do not desire it. The construction *κἂν ἄκουσιν ῆ* "though it be to them unwilling" may be compared with *εἰ σοι βουλομένῳ* (or *ῆδομένῳ*) *ἔστι* — "If you please."

646. *αὐτοῦ*, "where I am," in Delphi.

647. *σμικρά θ' ἡδέως ἔχειν*, "and to be content with small things."

648. *οὖς ἐγὼ φιλοῶ*, *Creusa*.

653. *θῦσαι γενέθλια*, "to celebrate the birth-day feast."

656. *δῆθεν*, "in pretence."

661. He derives the name *Ἴων* from the participle *ἰών*. It is in fact the name *Iavan* read without the vowel points. But in the Asiatic name for the Greeks, *Ἰάονες*, one of these vowels makes its appearance.

665. *πρόσσειπε*, "address (a farewell) to the Delphian city, being about to quit it."

675. *πέπαται*, "owns". There is no present in use. From the same root is formed *παμπησία* below, 1305. and *πολυπαμών* a Homeric word for rich.

677. In place of the absurd supplement of the scribes *ἄλλας γε*, we must supply something to the effect of *γόνων καὶ*. *Εἰσβολὰς*, "invasions", "visitations."

682—83. "Whence (born) has this youth appeared a pensioner on thy temple?"

685. *οὐ σαίνει* -- Properly "do not flatter me" i. e. "do not beguile me." This word makes it probable that we should read *ἔχειν* for *ἔχη*.

690. The subject of *παραδίδωσι* has been lost in the corrupt line which follows, *τόδ' ἔτ' εὐφημα*, which is the reading of the Ms. least tampered with by metrical improvers. *τάδε θῦ*

φάμα i. e. τάδε θεοῦ φάμα is very near to this, and offers a good sense.

694. τίς οὐ — “Who will not agree in these (suspicions)?”

696. τορῶς “clearly”. The root of this word contains the notion of *piercing* or *boring a hole*.

700. πόσις δ’ — “But her husband is slighted by his friends.” This is so contrary to the plain drift of the context that some would force ἀτίετος to mean “unpunished”. As Euripides is fond of the word ἀτίζειν, what if we venture to make a derivative from it ἀτιστήs or, as it would be here, ἀτιστάs? “a slighther of his friends.”

702. οὐκ ἔσωσεν τύχας. “Did not keep (i. e. did not remain contented with) his good fortune,” or οὐκ ἴσωσεν τύχας, “did not share his fortunes with his wife”, but sought his own gratification.

703 — 4. ὁ πότνιαν ἑξαπαφῶν ἑμάν, “who has deceived my mistress.”

705. Join μὴ τύχοι καθαγνίσας, “may he not speed in sacrificing” &c.

714. δειράδες, the two necks or peaks on the summit of Parnassus, one sacred to Bacchus, the other to Apollo.

721. The sense of this defective passage seems to be, that a city hard pressed (στενομένη) for want of defenders might afford some excuse (ἔχοι ἂν σκῆψιν) to receive within its gates a foreign influx, ξενικὸν εἰσβολάν. (This is probably in allusion to Xuthus helping against the Eubœans.) “As our old chief Erechtheus when he gathered together (ἀλίσας) the new citizens not to defile the city but to defend it.” The last verse but one consists of three cretic feet, the second of which is resolved; the last is a dochmiac.

729. εἰς — as to 412. 759. 964.

731. The order is changed so that the averting prayer may precede the mention of the evil feared.

734. ὁμως properly belongs to the *apodosis*, and has the force of *tamen* not of *quamquam*. Here it is attracted to the participle in the *protasis*. Compare Med. 280. ἐρήσομαι δὲ καὶ κακῶς πάσχουσ’ ὁμως.

739. For the old reading αἰπεινὰ δέ μοι μαντιῆα Valckenær conjectured αἰπεινά τοι. It will be worth our while to consider if such a particle has its proper force in this passage; for though it is next to impossible to translate Greek particles into English, it is very necessary to understand them. Τοι denotes a certain *attitude* of the speaker, by himself, or to the person addressed, the nature of which will be understood by the following instances: when he expresses a determination of his own (760 εἰρήσεται τοι), or a promise (Med. 1015. κάτει τοι καὶ σὺ) or a

belief or knowledge with some authority (*ἴσθι τοι, φημί τοι*), or at least with a certain self-sufficiency (*οἶδα τοι I know too well for any one to tell me*). Hence it is often used with the first and second personal pronouns; (*ἐγὼ τοι, σύ τοι, I, even I, Thou, I say Thou.*) From this it is plain why *τοι* is used with *moral precepts*, and, we may add, with any kind of general observation, as in Helen. 1242, *σοφοί τοι Πειλόπιδαι τὰ τοιάδε, I know the Argives are cunning in such matters*. Now as the Pædagogus speaks of a particular fact which must be as evident to Creusa as to himself, as he is not informing but complaining, the particle does not seem apposite enough to justify such a change as from *δέ μοι* into *τοι*; I have therefore contented myself with a milder alteration.

742. *τὸ τοῦ ποδὸς* is in the same relation to *ποῦς* as *τὸ σὸν* to *σύ*. Compare 247. They are not so synonymous that we could say *τὸ σὸν λέγει* for *σύ λέγεις* or *τὸ τοῦ ποδὸς ἀλγεῖ* for *ὁ ποῦς ἀλγεῖ*. The expression indicates an object *together with all the properties and actions naturally belonging to it*. "My foot and its movements;" "my mind and its intentions."

743. Observe the middle or deponent sense in *ἐρείδομαι, nitor*. The rest of the verse is unintelligible. Some try to understand by *περιφερῇ στίβον, the surrounding path*; but all leave *χθονὸς* unexplained. *Βάκτρον περιφερεῖ* would apply to the circles described by his staff as he felt his way.

745. "*Do not give up.*" *παρήμι* is either *a. ἔημι παρ' ἑμάντων, 1. I admit into my land, house &c., 2. I let pass or permit or b. ἔημι παρ' ἑμάντοῦ, I let go, let loose*; but always *with reluctance*, whereby it is distinguished from *ἀφίημι* and *μεθίημι*. The passive *παρεῖμαι* *I am loosened, faint* occurs with *σῶμα, γόνατα, χεῖρας* — *ὑπὸ κόπον, νόσῳ κ. τ. λ.*

748. *δοῦλευμα = δοῦλαι*. The abstract for the concrete.

755. "Have I then some grief through the oracles given to our House." The form of the question is meant to shew the devotion of the old servant.

758. See on 560.

763. The verses from here down to *ἔπαθον* 799, are antistrophic. 763, 4 b = 765, 7. Iambic penthemimer and 4 dochmiacs. 768, 9 = 770, 1. Iambic penthemimer and Dactylic penthemimer. 772, 8 a = 778, 84. Four Iambic trimeters and three dochmiacs. 785, 91 = 792, 99. Four Iambic trimeters, four dochmiacs, a cretic and one dochmiac.

767. *διανταῖος* piercing *right* through. Compare Hom. II. γ, 359. *ἀντικρὺ δὲ παρὰ λαπαρὴν διάμνησε χιτῶνα*. — *ἔτυπεν*. This active aorist is not Attic, which would be *ἀπάταξα*, nor Homeric, which is *ἔτυψα*. It is either corrupt or a great

license. πνευμόνων. Compare Archilochus, οἰδαλέους δ' ἀμφ' ὀδύνης ἔχομεν πνεύμονας.

772. ταῦτ' αὖ πράσσω: "*eadem fortuna usus.*"

787. The god would say, ὅτ' αὖ ξυναντήσῃς or ὅτ' αὖ ξυναντήσῃ, either of which in the oblique or narrative form becomes optative. When this takes place, αὖ disappears. Compare Iph. Taur. 20. ὅ τ' ἐν αὖτὸς τέκ' οἱ Κάλλιστον ἠΰξω φωσφόρῳ θύσειν θεῶ. Agamemnon when he made the vow had said ὅτ' αὖ τέκῃ — θύσω.

789. The old reading was τὸ δ' ἐμὸν and ἔλαβεν, which Musgrave explains as elliptical for τὸ ἐμὸν μέρος, and compares Herc. Fur. 165. ἔχει δὲ τοῦμὸν οὐκ ἀναΐδειαν, γέρον, Ἀλλ' εὐλάβειαν. A better example could not be adduced to shew in what way τὸ ἐμὸν may be considered equivalent to ἐγώ, but it is quite unlike this passage. See on 742.

792. ἐχρήσθη from χρᾶν or χρῆν, *oraculum edere.*

796. We find both ἐπιτόμην and ἐπιτάμην, πτέσθαι and πτάσθαι in our editions of Attic authors; but as there is only *one example* in the Iliad of the abbreviated form with an ε, it is probable that the Attics followed the same rule. I believe that ἐπιτάμην, ἔπτου is the Attic aorist, and ἐπιτόμην, ἐπέτου the imperfect.

804. τὰπ' ἐμοῦ i. e. τὰ ἀπὸ ἐμοῦ, "all that I can tell thee."

805. Compare 653.

813. Though a distinct individual is referred to ὅστις is used, not ὅσπερ, because the relative is equivalent to *quippe qui*, and does not simply denote the person, but describes him by the nature of his actions; "seeing that he" or, "in that he".

817. οὐκ ἔστεργε, "was not content". Ἀγαπᾶν and αἰνεῖν are used in the same secondary sense.

820. ἐξενώμενον, "*sent abroad.*"

822. Ἀφειτός, "dedicated". Compare Æsch. Prom. Vinc. 666 ἄφειτον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὄροις. Devoted or accursed. The word is properly used of those animals which being dedicated to some divinity were dismissed from the yoke, or herd, and were left to feed in the sacred pastures. The present παιδεύεται being historical, it is considered as a past sense and is followed by the optative.

825. κατὰ is usual in passing from one step of a narrative to the next, which here is ἐψεύσατο. The direct mode of telling the story would have been κατὰ ἐψεύσατο, but he interrupts himself to clear Apollo, and presently adds that this falsehood was only a part of the fraud of many years standing. The dactyl being a resolved spondee will have the ictus — ˘ ˘ on the middle syllable. But this is here a monosyllable and an article, and

as such quite unfit to receive such an ictus. The order would be far more antithetical, and the metrical objection avoided by reading καὶ οὐχ ὁ θεὸς ἐψεύσαθ', ὅδε δ' ἐψεύσατο.

827. Observe the imperfect. If found out "*he intended to impute it to the oracle*" — Musgrave understands by these words, "*he intended to dedicate him to Apollo.*" But then Euripides would at least have written ἀνενίθει τῷ δαίμονι, for ἀναφέρειν is never used in such a sense; nor do I believe that ὁ δαίμων can be so used of Apollo except in his prophetic capacity. Compare 1117, 1353.

828. The Mss. have ἐλθών, but the opposition of αἰλούς plainly requires λαθών. The rest of the line has perplexed all the editors; if it is not corrupt we must understand by τὸν χρόνον, τὸν χρόνον τὸν ἐπιόντα. If found out *by Creusa* Xuthus meant to tell her that the oracle had commanded him to acknowledge his son, if undetected, "*wishing also to guard against the future,*" (to repel any future attempt of Creusa to get rid of the youth if she discovered his parentage) he intended to make him king, when he could defy all opposition.

830. Supply ἐστὶ. "*And the name is a strange one.*" For ἀνὰ χρόνον compare Herod. 1. 173. Αὐκιοὶ ἀνὰ χρόνον ἐκλήθησαν.

831. δῆθεν, *as he pretends.* 656.

835. φαῦλος is the opposite of σοφός, and φαυλότης of τέχνη. Phœn. 496. Hipp. 989. Pol. frag. 8. οἱ τὰς τέχνας ἔχοντες ἀθλιώτεροι τῆς φαυλότητος.

837. ἀναρίθμητον, *of no account.* οὐτ' ἐν λόγῳ, οὐτ' ἐν ἀριθμῷ.

842. He means that if Creusa had disapproved of this, his next step was to renounce his royalty at Athens and go back to seek a wife among his own kindred.

843. δὴ belongs to ἐκ τῶνδε, "*after all this.*"

844. γάρ. The sentence is elliptical; (δεῖ) γάρ σε κατακτεῖναι κ. εἰ.

852. ὀπλίζει. See 1124. Hom. Il. λ, 640. ἐπεὶ ρ' ὤπλισσε κυκλιῶ.

853. i. e. ἢ θανεῖν ἢ ζῆν.

854. ὅστις [ἄν] ᾗ. The omission of ἄν with ὅστις is one of the licenses of Tragedy.

859 — 923. Nothing can be better timed for the action of the Play nor more movingly represented than the following scene in which Creusa's shame gives way to her desire to upbraid her betrayer. It is rather a complaint than a speech, and therefore the measure is more lyrical than dramatic. The chief metre is the Anapæstic which in the impassioned parts is purposely irregular as to cæsure and length of lines. The spondaic

slowness of some verses is made to contrast with the rapidity of others in which we have a complete resolution ο ο ο ο. The dochmiacs are finely introduced where she relates the worst of her story.

859. Not *σιγάσομαι*. It is the aorist subjunctive.

863. She means that there is no one to provoke her to virtue by emulation.

867. *ἔδυνάσθην* is the Homeric form instead of *ἔδυνήθην*.

870. *Μὰ* is omitted in this oath as in Soph. *Œd. R.* 660. 1088.

871. She swears by the goddess of her own Acropolis, Athena.

872. Lucan. *Pharsal.* 9. 350. *Hanc et Pallas amat, patrio quod vertice nata Terrarum primam Libyen (nam proxima cælo est, Quod probat ipse calor), tetigit, stagnique quieta Vultus vidit aqua, posuitque in margine plantas, Et se dilecta Tritonida dixit ab unda.*

875. Compare *Il. ψ*, 139. *νήσον ὕλην* "they heaped up the wood." *Eur. Herc. Fur.* 243. *βωμόν περίξ νήσαντες ἀμφήρη ξύλα*. Hence *ἀπονήσασθαι* is to lift a load away from one's self.

876. *κακοβούλευθεῖσα* is not formed according to rule. To make this plain we must observe that *ἀγαθοποιεῖν*, *κακοποιεῖν*, are not formed from the adjective and the simple verb but from the words *ἀγαθοποιός*, *κακοποιός*, as *κακολογεῖν* from *κακολόγος*, whereas *κακολέγειν* would be barbarous. On the other hand *κακόβουλος* "evil counselling" would become *κακοβουλεῖν*, and our word would be *κακοβουληθεῖσα*. Either therefore the copyist has corrupted the word, or Euripides broke the rule of formation as we know he did in *ξυνασοφεῖν τοῖς μὴ σοφοῖς*; (for there is no such word as *ἄσοφος*;) but there he was loth to lose his antithesis, here he could have no motive for the change.

882. The sound-board of the lyre was made of the shell of the tortoise, or of horn, or afterwards of a species of cane. *Cic. de Nat. Deorum* 2, 59. *Itaque plectri similem linguam nostri solent dicere; chordarum dentes; pares cornibus iis quæ ad nervos resonant in cantibus*. These horns are called *ἄγραυλα* and *ἄψυχα* because they were taken from dead beasts found in the fields.

890. She gathered the "gold-beaming" flowers "for her robe" (*φάρεσιν*;) in order "to deck it with them" (*ἀνθίζειν*).

892. "Cleaving to the white wrists of my hands." Compare *Hom. Il. ξ*, 232. *Ἐν τ' ἄρα οἱ φῦ χερσὶ*.

895. "Gratifying a shameless desire." 36.

900. *μέλεα*, "cruelly."

908. "Who possesseth by lot this oracle."

909. πρὸς χ. θ. follows καρύξω.

916. γενέτας commonly *father*; here *son*. Soph. Œd. R. 478.

ὁ Διὸς γενέτας. καὶ σός γε — "*yea and thine*." ἀμαθής commonly in active sense, but here in the passive; "unheard of."

918. "Exchanging the swath of his mother for cruel wounds." Œd. R. 1035. δεινὸν γ' ὄνειδος σπαργάνων ἀνθειλόμεν, not ἀνειλόμεν as is commonly read.

920. The palm and laurel at which Latona was delivered is celebrated in Hecuba 458—61. The olive is added in Iph. T. 1099. Catull. Carm. Sæc. *Quam mater prope Deliam Deposivit olivam*. These made the κῆπος of Jove. The old reading was καρποῖς, which no one understood, and few pretended to explain. I find that Kirchhoff has anticipated this correction.

927. For the construction, in which the sentence begins with one subject (*I*), and is completed with another, *a wave*, compare Phœn. 283—85. μέλλων δὲ πέμπειν μ' Οἰδίπουν κλεινὸς γόνος — ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. ὕπεξαντλῶν; "*gradually baling out*," as in ὑφέρπω, *subrepo*. ὑποτρέχω.

929—30. Ἐκβαλοῦσα, "having uttered," as in 959. Before τῶν π. κακῶν the preposition is understood as in 459. μετῆλθες "thou pursuedst." But it is probable that though Euripides used μετιέναι in its ordinary sense he had also *that other force* of μετὰ in his mind, which we find in μεθιστάναι, and many other words expressive of *change*; and as he has made μεθιστάναι govern φρενῶν, λύπης, φόνου, κακῶν, he was tempted by an apparent analogy to use μετιέναι in a similar construction.

933. φ. τύμβευμα, "a welcome sepulture," i. e. one whom the beasts will be glad to bury, (in their maws). So Electra, in Sophocles, exhorts her brother, when he has slain Ægisthus, to cast him to those ταφῆς, *buriers*, whom he deserves; viz. the dogs and kites.

936. Κ. πέτρας. Of the Acropolis: ἄς is put by attraction for ὅ.

946. ἐξέκλεψας, "didst thou hide," or "succeed in hiding."

954. Observe that if he had not appealed to another to confirm his supposition δὴ would not have been used. Compare 546, 1069. with Alc. 94. οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.

957. "Aye, my woes and my concealment were the only witnesses."

959. Πῶς δὲ is not equivalent to ὅπως as Wakefield and Dindorf inform us; for ὅπως, *do you ask me how*, would imply surprise at the question: but πῶς δὲ on the contrary has

the force of *How*, *indeed*; *you may well ask, how*. The late Revd. Francis Howes aptly compared Eur. Suppl. 123 — 24. Θη.: Τί γὰρ λέγουσιν, ὅσα χερήζοντος σέθεν; Αδ.: τί δ'; εὐ-  
τυχοῦντες οὐκ ἐπίστανται φέρειν. We may account for this use  
of δὲ by supposing the full phrase to be, σὺ μὲν ἐρωτᾷς, ἐγὼ  
δ' ἀντερωτῶ.

961. εἰ — γε. *Yes* (you would have said so) *if* &c.

962. Supply before πεσεῖν, "striving"; as implied in διώ-  
κοντα.

963. "Where not being he was wronged by me," i. e. Where  
it was unjust in me not to keep him.

964. εἰς τί, "with what expectation." εἰσῆλθε when used  
of the mind is followed either by the dative or the accusative.  
Cycl. 411. Orest. 1316.

965. ὥς — σώσοντα. "As *believing that* he would save."  
ὥς σώσοντος "he being likely to save." Phœn. 1469. ἀνῆξε  
δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, ἡμεῖς μὲν, ὥς νικῶντα δεσπότην  
ἑμὸν, οἱ δ' ὥς ἐκείνον. Elmsley on Heraclid. 693. points out  
this distinction. "The difference between the genitive and the  
accusative absolute seems to amount to this, that the genitive  
expresses the fact, the accusative some person's belief about  
the fact."

968. Though her father was dead he might be said to  
have misfortune in his children. But the rhythm and the sense  
both seem to recommend σὲ καὶ πάτραν σὴν δυστυχοῦσαν εἰσο-  
ρῶν. Comp. Troad. 868. αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλλη-  
νικῶ.

970. ἀντέχεσθαι "to cling to". So ἀντιλαμβάνεσθαι.

971. "Misfortune is helplessness."

972. Ἀποτίνειν is "to pay" the penalty. Hom. Od. α. νῦν  
δ' ἄθροα πάντ' ἀπέτισε. Ἀποτίνεσθαι "to make another pay"  
or "to revenge."

973. Compare the subjunctives with πῶς 859 — 60 — 61.

975. The words ἄδην ἔχειν are common in Homer and the  
Ionic writers. It may be either an adverb like σύρδην, ἄρδην,  
ἀνέδην, ἐλίδην, or the accusative of an obsolete noun. The  
Homeric phrase ἄδην ἐλαύνειν (which the author of the Rhesus  
has misunderstood) favours the latter supposition; *to drive to  
satiety* = to give a man more than he likes, πολέμοιο or κακό-  
τητος.

979. εἰ γὰρ, "*utinam*."

981. Comp. 1022. καὶ σὺ γὰρ τοῦμόν ψέγεις.

985. καὶ μὴν — γε. This combination of particles has some-  
thing of the force of "*à propos*" — or "*why, as for that*".  
Cyclops 541. Alc. 713.



988. Phlegra a city of Thrace, which Eudoxus says was afterwards called Pallene.

990. *θεῶν πόνον* would rather mean that the Gods had made the Gorgon, than that it had given them trouble. Hermann and Dindorf are inclined to *θεοῖς*.

993. *Θῶραξ* is the monster's *own chest*, not a covering for it. This was the *δέρος*, 995, which Pallas wore. For an account of the *Ægis*, see Smith's Dictionary of Antiquities.

999. The crasis of *ἢ οὐ* and *μή οὐ* are of frequent occurrence. *Æsch.* Sept. 202. *ἤκουσας ἢ οὐκ ἤκουσας*. The beginner should be warned against the *later form οἶδας*, and the utter barbarism *οἶσθας*, which some would import into the text. There could be no such dire metrical necessity for Euripides to use *οἶδας* in Alc. 780. He *might* have written *τὰ θνητὰ πράγματ' ἔμαθες ἦν ἔχει φύσιν*. All that we can do now is to distrust the evidence of a single example. — *τί δ' οὐ μέλλεις* is the common formula for "but of course you do". As, Plat. Theætet. 159. C. Soph. Ant. 447—48. Kr.: *ἦδης τὰ κηρυχθέντα μή πράσσειν τάδε*. *Ἀντ.*: *ἦδη· τί δ' οὐκ ἔμελλον*; For *οἶσθα ἢ οὐ*; compare Plat. Theæt. 174. B. *μανθάνεις* — — *ἢ οὐ*.

1002. We must suppose that Creusa delays, *μέλλει*, as fearing to utter the ill-omen'd words which follow.

1006. *σώματος* is governed by *καθάψασα*. *Ἐξάπτειν* is more usual with this construction. The answer "in a golden bracelet" shews that Heath is wrong in construing *ἐν τῷ σώματος*, "in what (part) of the body?"

1010. *πῶς κέκρανται* — "how is it contrived?" i. e. what is it intended to do?

1011. *κοιλὴ φλέψ* is the *vena cava*, which conveys the blood from the liver back to the heart.

1012. *χρησθαι* depends on *κέκρανται*. Literally "for a man to use this for what purpose?"

1016. *εἰς ἕν κεραννύναι*, is so to blend anything as to make it one with something else.

1023. *ὑφοραῖσθαι* is the counterpart of *suspiciari* in composition and voice.

1025. *αὐτοῦ*, *here*. 646. *ἵνα*, *where*.

1026. *λάζυσθε*, with *accusative*, 1402.

1029. As *δραῖσθαι* is equivalent to *κελεύω σε δραῖν*, it is often preceded by *οἶσθ' ὅ*. *Hec.* 225. *Hel.* 322 &c. In *Med.* 600, Elmsley's reading should be adopted, *οἶσθ' ὥς μέτενξαι* (not *μετεύξει*) *καὶ σοφώτερα φανεῖ*. For Iason does not say, "do you know how you will change your prayer," but, "do you know how I would have you change your prayer, and then you will appear the wiser."

1034. *κάθες*. Compare 436.

1039. *προξένων*. Supply *οἴκων*. For the *προξένοι* see on 553.

1048. *Ἐνοδία*, *Trivia*, or *Hecate*. But Hecate is called the daughter of Latona, in the Phœnissæ, and stands in a series of invocations of which the two others are addressed to Artemis and the Moon. Here she is the daughter of (Demeter) Mother Earth, and Herodotus and Pausanias mention a tradition, which they say that Æschylus adopted, according to which Artemis is the same with Persephone, the daughter of Demeter. It is easy to account for the confusion. The Moon is the female counterpart of the Sun, *Ἑκάτη* of *Ἑκατος*; hence we find the epithet *φάσφορος* given to Hecate by Euripides. Again the Moon as our satellite would be called the daughter of Earth. As the Pagan religion expanded and the objects of its worship became more distinctly personal beings and not mere deified things, not only the common origin of many deities was overlooked, but the different names of the same deity were considered as different persons; or at least they invoked the different names without caring to know whether they belonged to one or more beings. It was only in the decline of polytheism that Apollo was once more *clearly identified* with the Sun and Artemis with the Moon, although there are three or four passages in the Tragic poets, which shew that they perceived the connexion. The reason for invoking Hecate is given in the text itself, the words *ἐφ' ὁδῶν* and *ὁδῶσιν* being purposely used in reference to her name of *Ἐνοδία* = *Trivia*. But this name had originally nothing to do with expeditions or journies, but with the roads, which according to their form suggested the erection of an image either of the double faced Dianus, or the triple faced Diana. The Chorus also invokes her as presiding over poisons; a notion which is connected with the old magical practice of gathering certain herbs by moonlight.

1051. *ἐφ' οἷσι*, "for the ends for which." Compare 1040. Hec. 647. *ἐπὶ δὲ καὶ φόνῳ καὶ ἐμῶν μελάθρων λῶβᾱ*.

1061. *Ἀτελὴς* "unperformed, unsuccessful", though agreeing in number with the nearest substantive *θάνατος*, is to be taken also with *σπουδαί*, "the efforts".

1064. Some read *ᾗτε*, others *ᾧ τε*. The former is the same as *ᾗ* "in which way her hope is now *advancing*," but *ὅστε* is a very rare form of the relative in Euripides. The latter may be either *the relative*, "and the hope which is now *advancing*" *ᾗπεισι*, "shall depart", or the *article*; "and the present hope is *carried away*." But the *elision* of *αι* is so very doubtful a license in Tragedy, that few scholars believe the passage to be sound. With *ξίφος* understand *ᾧσει*, or some verb which has the same relation to *ξίφος*, as *ἐξάψει* has to *βροχόν*. Compare 506, on which see Note.

1065. "Bringing sufferings (sorrows) to an end by sufferings (death)." Theoc. ἄννε πικρὸν ἔρωτα καὶ ἐς τέλος ἄννε μοῖραν.

1066. i. e. the life of *another state*. Pol. frag. 7. Τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστι κατθανεῖν, Τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται.

1075. "The God of many songs" is Bacchus, whom they fear to dishonour if a stranger is to join in his festival. The festival was called αἱ εἰκάδες, because it was held on the 20th, τῇ εἰκάδι, of the month Boedromion. On it they conveyed Iacchus to Eleusis, τὸν Ἰακχὸν Ἐλευσίναδε ἔπεμπον. The sacred well called Καλλίχορον was by that place. The procession and festival was by night. Θεωρός is properly a visitor or pilgrim to a temple; here it is applied to the "processional torch," which, it seems, the image of Iacchus carried in its hand.

1079. The stars and the moon and the water nymphs, that is, the objects of the old Pantheistic worship of which the Eleusinian Mysteries were a remnant, are represented as rejoicing in honor of the festival. Ἀνεγόρευσεν and χορεύει govern the accusatives Κόραν, or Persephone, and Ματέρα.

1084. It is generally admitted that χορευόμεναι is corrupt, and incapable of translation. Dindorf reads ἐλίσσόμεναι. A milder change would be πορευόμεναι, which answers to Shelley's expression, "When lured by the love of the Genii that move In the depths of the purple sea."

1091. κατὰ μοῦσαν ἰόντες must mean "going with the Muse" or framing their songs. If we prefix οὐ the sense will be that they sing the contrary of what the Muse dictates, because they speak ill of women.

1093. γάμοι Κύπριδος can hardly mean anything except the marriage of Venus herself. The oldest Ms. has Κύπριδας which, if we read γάμων, will yield the sense required. "The lawless and unhallowed loves of our unions." Or we may read καγάμους, i. e. καὶ ἀγάμους K. ἄθ. αν. The *unresolved* metre of this and the preceding verse would be a cretic and a trochaic penthemimer.

1095. ἄροτον ἀνδρῶν. "The seed or race of men." Properly, a ploughed field.

1096. παλίμψαμος αἰοιδά is the song which contradicts the old φήμη of women's badness.

1098—1100. The words from ἀμφι down to παίδων which do not answer to the strophe, and are clumsy in construction and expression are evidently added by a later hand to fill up the gap. Ὁ Διὸς ἐκ παίδων is translated "The offspring of (Æolus) one of the sons of Jove."

1103. Δισποίνε is governed by κοινάν.

1105. *θέμενος χάριν*, "favoring" or indulging. 895.

1106. *Κλίνειν* is a strange address for a servant to use to his fellow servants. Some read *ξέναι*, which is equally inadmissible, for though the Chorus are strangers in Delphi they are not so to the servant who is likewise come from Athens. We may supply *Δουλῆναι*, but no conjecture can restore with certainty a word which has dropped out.

1108. *ἐξέπλησα*, "I have fulfilled" should be followed by a noun meaning *search*, *labour* or *course*. Some endeavour to supply this by the fiction that *τὸ ζητεῖν* is to be understood from *ζητῶν*. It is more likely that a verse containing *δρόμον* or *μόχθον* has been lost.

1111. *Ἀπιχώριοι* i. e. *αἱ ἐπιχώριοι*.

1115. "Thou hast guessed, and wilt not be the last to share the evil."

1117. *τὸ μὴ δίκαιον* is, in the mind of Creusa's servant, *the cause of Ion*, and *ἡ δίκη* *the cause of his mistress*. But Apollo brought to light the means by which "the unjust cause was being conquered by justice," because he would not have his presence polluted by the murder of his servant. *Ἥττασθαι*, like *ἥττων*, is followed by a genitive without any preposition.

1119. *ἀντιάζειν* to *throw oneself before a person*, hence, to *supplicate*. It also means to *oppose*.

1121. The full sentence would be, *εἴτε ἐξὸν ἡμῖν φάος ὄραῖν*, (*ζῆν*) *ἡδίων βιωμεν*.

1122. The speech which follows is of the same description as those usually assigned to an *Ἄγγελος* or Messenger. These speeches contain a narrative of the chief events which lead to the unravelling of the plot or an account of the catastrophe itself. The chief aim of the poet is by vivid representation to enable the audience to imagine the events described. Hence his language is more than usually forcible and figurative, and many unessential incidents are brought in to give to the story not only the charm of variety but also that air of reality which results from a judicious introduction of details.

1126 — 27. Both the peaks of Parnassus are here spoken of as sacred to Bacchus. Other accounts speak of one only as sacred to him, and the other to Apollo. *Ὀπτῆριον* is properly *the price given for the privilege of seeing*. It is not necessary to suppose that *ἀντ' ὀπτηρίων* is put here for *ἀντ' ὀψεως* — "*in return for the sight*." His sacrifices were *by way of* an offering &c.

1128. *σκηναὶς ἀμφίρως* — "enclosing tents."

1130. It is uncertain what other "Gods presiding over offspring" are intended here besides Bacchus. The Athenians

invoked as such the θεοὶ τριτοπάτορες. These θεοὶ γενέται are also mentioned in Æsch. Suppl. 80.

1133 — 36. The youth set up his enclosures *without masonry* (ἀτοίχους), upon poles, ὀρθοστάταις, not looking to the mid rays of the sun's flame, (having well observed this) nor to the *expiring* rays, τελευτώσας βίον. With the other reading φνλάξας will govern φλογά, and the rest of the construction is obvious.

1137. 38. Having drawn a length of 100 feet *according to an exact figure* or square (εἰς ἐγώνιαν), which had *as its contained measurement* (τοῦν μέσφ μετρημα) the number of 10,000 feet,  $100 \times 100$ . Γε is added to distinguish this measurement from that of the sides.

1140. καλῶν is here the future. There is the same ambiguity in τελῶ, γαμῶ and χέω.

1145. γράμματα is said to be sometimes used in the sense of *pictures*, but there is no certain example of such a usage.

1150. ἀσειρωτον ζυγοῖς — not tied by σειρά, a rope. The chariots of the gods followed the horses spontaneously and stood in no need of traces. σειρά is properly *the trace*; but here the rope by which the yoke is fastened to the neck; ὄχμα, properly the *chariot*, is to be taken here for the *team*; ἔπαλλεν would be more strictly used of *shaking* the reins, than of urging the horses.

1152. ὠμάρτει, *comitabantur*. Compare Theoc. ἄστερες ἐν κήλοιο κατ' ἀντυγα νυκτός ὁπαδοι.

1154. οὐραία is to be taken adverbially, "tail-wise" or "reversely." The constellation of Ursa Major has its face towards Ursa Minor, and its tail towards the Pole star.

1156. μηνὸς διχρήρης, "dividing the month" i. e. "at the full."

1159 — 62. The tapestry containing the stars was hung across to make the ceiling. Some of those on the sides (τοίχοις), were also the work of Asiatic hands (ἄλλα β. ὑ.), and represented Persian galleys, forms half man and half beast, and the sports of an Asiatic παράδεισος. Some understand the naval encounter to be a *prolepsis* of the battle of Salamis, and, as the barbarians were not likely to choose such a subject, they force βαρβάρων into construction with ναῦς, instead of with ὑφάσματα. The same interpreters put a comma at ἄγρας, and explain v. 1161 — 62. of Hercules' victories over the Centaurs, the horses of Diomedes, the brazen footed stag and the Nemean lion.

1170. The old Editions have ἀνήσαν. It would be worth the student's while to learn by heart those lines which contain examples of the most difficult inflexions, and among others

of ἡμι. How necessary this is will appear from the following note of Barnes. "Æmilius Portus ait pro ἀνέισαν per metathesin ἀνείσαν et Attice ἀνῆσαν scribi debere. Quidni ἀνῆσαν pro ἀνῆξαν ut ἔδωσαν pro ἔδωξαν." If we can point out all the mistakes in these few lines it is not a reason for laughing either at Barnes or at Æmilius Portus, but for congratulating ourselves on the improved state of our Grammars, and for bewareing of a blind reliance on paradigms.

1171. The word which has dropped out is not improbably δείπων.

1173. Observe the order. The first course. The μετανίπτον, or washing of the hands. The burning of the frankincense. The second course with τραγήματα and drinking. The going round of the bowl. The introduction of fluteplayers and of vessels of larger size. The old man is ridiculed for taking on himself the offices of boys.

1187. ἥδειν, the 3d person of ἥδη with the ν paragogicum.

1191. οἶωνόν ἐθετο, "made it an omen."

1195. Βιβλίνου. This was a choice wine from a particular kind of grape which derived its name from a town in Thrace. It is mentioned by Hesiod and Theocritus.

1197. Κῶμος, a troop of merrymakers, such as would often invade their friends' feasts. Here it is quaintly applied to the flock of doves flying in *unbidden*.

1198. The line or lines which contained the subject of ἀπέσπεισαν (the guests) and the evolutions of the doves who separated so as to face the whole line of guests, has been lost.

1199. κεχρημέναι, "wanting": Hom. Od. ρ, 347. Αἰδώς οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρεῖναι.

1204. καὶ ἐβράκχευσεν, "and was convulsed like one possessed."

1208. This merely denotes that he threw his robe aside in order to spring over the board; not that he rent his clothes as Barnes and Musgrave interpret it. Prevost makes him "monter sur la table," but how then could he have seized the old man by the arm?

1214. Construe ἔχοντα ἐπ' αὐτοφώρῳ. "being in the very act," i. e. still having the vessel which had contained the poison.

1222. πετρορριφής, "thrown from the rock." Compare 1267. In two places 1112, 1236, she is to die by *stoning*. But there is probably no discrepancy; the culprit was thrown down and the stones thrown upon him, "lapidibus obruebatur." The Homeric phrase, Il. γ, 57, Δαῖνον ἔσσο χιτῶνα, "thou hadst put on thy stone garment" would be inappropriate to a person killed by a shower of stones thrown at him on level ground.

1232 — 33. These lines explain how matters are *φανερὰ* — “because the libation of the grape is mixed with the drops of the blood of the darting viper.”

1234. “The offerings to the dead” is a periphrasis for the murder.

1241. Literally, “mounting the swift hoof.”

1256. “Yes, when seized by their hands,” which she could not be while she clung to the altar.

1259. “Thou wilt make thy blood *a curse* to them.” As *ἀποτρόπαιος* is that which averts the evil omen, *προστρόπαιος* is that which turns it in a certain direction.

1260. The Cephissus from whom Creusa descended by her mother, like most river-gods was fabled to have bull’s horns or a bull’s head.

1266. *καταξήνωσι*, “may tear.” The word *ξαίνω* is peculiarly happy, being properly used of the operation of *carding fleeces*.

1270. “I have gauged thy mind while I was yet among my friends;” *ὅσον* also depends on *ἀνεμετρουμένην*.

1272. The books have *Εἶσω γὰρ* which confounds the conclusion with the proof. *γρ* and *ἄρα* are exactly the particles required; the latter as *supposing* the other case viz. his falling into her hands at Athens, and the former as *opposing* it to the one before mentioned.

1275. *ὁ δ’ οἴκτος ὁ σός* — “the pity *for thee* (which thou invokest) is stronger on my side and my mother’s,” i. e. I and my mother are more entitled to pity than thou art. (comp. Soph. Oed. Col. 332. *σῇ πάτερ προμηθία*.) But I suspect that 1276—7 are interpolated.

1279. After *ἔπηξεν* we must understand *πρός*, or suppose that *οὐ*, which most editors have regarded with suspicion, is a corruption of *εἰς*.

1282. *τοῦ θεοῦ* — “the image of the god at which I stand.” How completely the image was identified with the divinity appears most strongly in the expression of Horace, *Quid dedicatum poscit Apollinem Vates?* For *posco* is only applicable to Apollo himself, and *dedicatum* only to the statue set up in his temple.

1285. The imperfect has an *inceptive* force. “You were going to slay.”

1287. This verse is corrupt and unintelligible. He seems to say that he belonged to that father who supported him.

1298. *ἐπίκουρος*, is less complimentary than *ξύνμαχος*, being applied to mercenary soldiers. *οἰκήτωρ* — “a possessor.”

1299 — 1300. There is a play on the word *μέλλειν*, “to be likely” or “to delay”. The nearest approach to it I can find in English is with the word *think*. (v. 1294: “You thought

to take forcible possession of my heritage.") "And did you then seek my life for fear of a thought? Aye! lest I should lose my own, if you should no longer think but act."

1306. *θεηλάτους ἔδρας* in Musgrave's version is "*numine plenas sedes*." I have no better interpretation to offer, and strongly suspect the true reading to be *θεοδμήτους*, for *θεηλάτος* is "sent from the gods" not "possessed by the Gods."

1310. *ἐν στέμμασιν*. See note on 225. In her answer she alludes to Apollo.

1316. "And not that the good and bad having recourse to the same place should receive equal measure (of protection) from the Gods."

1320. *θριγκὸς* is explained by Mueller to be the enclosure round the *cella* inside the temple; but as *ᾗδε* is used of that which is visible from the stage, which the *cella* could hardly be, it is more probably the *outer* wall, that of the temple itself, "beyond" (*ὑπέρ*) which she steps through the same gates by which Xuthus had appeared in returning from the oracle.

1328. *πρόγονος* is "a step-mother." The word frequently occurs in this sense in the Attic orators.

1331. *νουθετούμενον*. Lat. Vers. "*abs te admonitum*." But this would be *νουθετηθέντα* or *νενουθετημένον*. The meaning is, "what does it behove me to do, *changing my purpose*, or, *supposing that I listen to your remonstrance*?" i. e. giving up my thoughts of vengeance.

1336. *χ. ὑπαγκάλισμ' ἐμῆς*, "The enclosed burden of my hand." The reading, before Elmsley corrected it, was *χερὸς ὑπ' ἀγκάλαις ἐμαῖς*. Some German critics cannot see that the former reading is better than the latter; as if there were no difference between calling the arms a part of the hand, and attributing to the hand only an action in which both arm and hand have a part.

1339. Observe *ὁ μῦθος νέος* without the repetition of the article. "*New is the tale* which has been now brought forward."

1344. *κατεπεῖν*, *indicare*. 1215.

1346. *ἐνθύμιον*, a *religious feeling or scruple*. Compare Herc. Fur 722. *ἐπειδὴ σοι τόδ' ἐστ' ἐνθύμιον*. Herod. B. 8. C. 54. *ἐνθύμιόν οἱ ἐγένετο*.

1354. *τὴν τεκοῦσαν ἐκπόνει*, "Labour at (finding) your mother." We use the phrase "work out" in reference to arriving at a result, e. g. the solution of a problem.

1355. It is quite inconceivable that the Prophetess should tell him as she does in the received text, that he will discover his mother if he traverses all Asia and Europe in search of her. Besides, the sober and feasible plan, which she afterwards recommends, contradicts this interpretation. Now as *αὐτὸς*



γνώσει is the idiomatic phrase for "I leave you to decide that," (compare Plat. Gorg. 503.) it seems evident that she must be answering some objection of Ion's. We may therefore conclude that the words πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους (sc. ἐκπονήσω) are Ion's answer, who complains of the apparent hopelessness of the search. I find that Kirchhoff has adopted the same change of persons. But he has changed πᾶσαν δ' into πᾶσάν γ', which is inadmissible. I prefer, πῶς; ἄρ' ἐπελθὼν Ἀ. κ. ε.

1358. ἀκέλευστον — because she was not commanded by word of mouth, but moved by an inward prompting.

1359. The recent Editions have ὅτου δ' ἐβούλετ'. Ὅτου is explained by some as ὅτου ἔνεκα; but the places where ἔνεκα is said to be understood always contain some word with which the genitive is so construed as to *have the force of* ἔνεκα as in Orest. 742. θυγατέρος θυμούμενος. Here there is nothing in the construction to account for the genitive, and it is absurd to say that a word is *understood* unless the rest of the sentence makes us understand it as well as if it were expressed. Others *understand* κτήμα ὄν, to which supposition the same objection applies, and this other; that the question, whose property the basket was, is very uninteresting. I have therefore put ὅτου δέ γ' οὐνεκ'.

1371. ἐπέχειν "to put to the lips of another." Compare 1493. ἐπέχσθαι "to put to one's own lips." Plat. Phædo. 117. καὶ ἅμα εἰπὼν ταῦτα ἐπισχόμενος καὶ μάλα εὐχερῶς καὶ εὐκόλως ἐξέπια.

1373. "Apollo has been kind, but Fortune unkind."

1386. σύμβολα, "tokens." Signs which we put together, συμβάλλομεν, to make an inference. Compare the Latin *con-jicere* and *conjectura*.

1391—93. περίπτυσμ' is the same as στέμματα, the sacred wreath, which had not faded, (γεγήρακε), and πλέγματα are σύνδετα, the fastenings, which had not mouldered. Ἐκ τινος θεηλάτου, "From some heaven-sent power." τινός as the genitive of τι without a substantive is of rare occurrence.

1396. If the reading is correct, (and of the many conjectures not one is worth recording) we must suppose the sentence to be interrupted by Creusa. The complement of it would be to this effect; ἀνόσια φωνήσασα καὶ πάντολμ' ἔπη.

1399. A verse inserted by the copyist who mistook οὐξέ-θηκα for οὐ ἐξέθηκα. The unmeaning supplements γε and μοι sufficiently betray its spuriousness.

1406. "I am seized by a (fraudulent) pretence."

1421. Ἐν μ. ῥαίσις, "In the middle threads," i. e. in the central part of the work.

1424. ὕφανσμα refers to the embroidered figure, and δέσμα are the same as κράσπεδα.

1425. εὐστόχεις, "you hit the mark."

1427. σαρκάζοντε, "grinning."

1428. "Is it the gift of Athana who bids rear children therein." Compare v. 23. It is contrary to the situation that Ion should suggest anything to help Creusa. But these words coming from him would be such. If on the other hand we give them to Creusa the uniformity of the dialogue by means of alternate single verses (called στιχομυθία) is violated. We must conclude that we have here two more instances of hiatus occasioned by a negligent transcriber, or an injured copy. The former supposition is the more likely, for in that case the one omission would beget the other; that is, if after prefixing Ion's name the writer's eye wandered to the next line, and wrote *that as Ion's*, he would naturally look for Creusa next, and so skip over another line. Indeed the first blunder could not have been committed alone, for the interrupted succession of the names would have immediately disclosed the error and caused it to be rectified.

1430. Δέγματα, "neck ornaments."

1434. Poseidon and Athena disputed which should be the patron of what was then Cecropia, and bestow a new name upon it. Poseidon, according to one tradition, struck the rock with his trident and the sea gushed out: another makes him produce the horse, (see the celebrated Chorus in Oed. Col.) Athena touched it with her spear and the olive sprung forth. This was the immortal olive of the Acropolis. The other reading makes her introduce the olive into the rock, and the middle voice has in this case no force whatever.

1439. ὁ θεός, "The sun," (for my holding you dearer than his light). He seems to connect Apollo with the sun but without expressly identifying them.

1450. Construe ἂν with γενέσθαι. "It was present to my mind (i. e. I was ready to think) that anything might happen rather than this, that I *could* be your son." (Literally than these things, *how* I am your son.) Compare Med. 659. ἀχάριστος ὅλοιθ' ὅτῳ παρέστη Μῆ φίλους τιμᾶν, where the common text has πάρεσι, against the metre.

1456. τὴν ἀνὰ χεῖρα, literally, "*along* what hand" i. e. "borne by what hand." So we had above ἀνὰ χρόνον, "in course of time."

1465. "The palace receives a new hearth (family), and the land a new prince."

1475. "Not *with the accompaniment of* torches and dances." Compare 502.

1479. "Let Pallas the slayer of the Gorgon *know*." This is the common form of calling a god to witness.

1489. ἐκὰς, "*apart from*," i. e. without her knowledge. Phoen. 907. θεσφάτων ἐμῶν ἐκὰς. παρθένια σπάργανα are such swathing bands as a παρθένος would use; not the proper ones, but any that she could find.

1491. "The wanderings of the shuttle" means "my first attempts at weaving." ἐκδίδαγμα κερκίδος, 1418.

1493. See note on 1371.

1494. τροφεία, "nurture", elsewhere invariably "the price of nurture." 851. The formation of the word is compatible with both meanings; that which is given to, or that which is given by a τροφεύς.

1496. γαμφηλαῖς. 157.

1500. ἐξ ἐμοῦ. Observe that in prose this would be ὑπ' ἐμοῦ. i. e. the preposition which properly denotes the *material cause* is substituted for that which denotes the agent: because it expresses the source from which the action arose. Active verbs with a passive signification (ἀποθνήσκειν, ἐκπίπτειν &c.) are construed with ὑπό τινος.

1511. πρὸς — "*looking at* what now befalls."

1514. παρ' οἷαν στάθμην, "Within what a line's breadth did I come." Compare Iph. Taur. 871. παρὰ δ' ὀλίγον ἀπέφυγες ὄλεθρον ἀνόσιον. "Within a little &c." Thuc 3, 49. παρὰ τοσοῦτον ἢ Μυτιλήνη ἦλθε κινδύνου. Herac. 295. καὶ παρὰ μικρὸν ψυχὴν ἦλθεν διακναῖσαι. I can make nothing of βίον, and suspect it should be βιᾶς.

1515. ἔστι = ἐγγωρεῖ. "Is it possible (Does the nature of things *admit* of it?) to experience all these things day by day?" Καθ' ἡμέραν cannot mean *in one day*, nor does the sense here require it. He asks if throughout the world one could find so many strange events *spread over a length of time*, as have happened to him all at once.

1519. ὥς ἡμῖν, "by me as me," i. e. "by me considering my previous condition." Comp. Soph. Oed. T. 1118. πιστός ὥς νομεὺς ἀνὴρ. "considering his condition as a common herdsman".

1523. σφαλεῖσα εἰς κρυπτὸν γάμον, "having erred (fallen) as to a secret union." or perhaps as σφάλω is properly *to trip up*, we may translate "having made a slip into, i. e. having been betrayed into, a secret marriage", which is more in unison with the usage of εἰς. ἃ π. ἐγγ. νοσ., "which evils befall maids," i. e. to which errors maids are liable.

1526. τοῦμόν αἰσχρόν, "the shame which I may bring on thee."

1529. For *Νίκη Ἀθάνα*, compare 460.

1537—38. "It reasonably disturbs my mind (to know) whether the God is true or prophecies falsely." For *μάτην* compare 278.

1543. *οὗ γε*, "quippe cujus," "utpote cujus." This is a common force of *γε* with a relative.

1549. *ὑπερτελής οἴκων* θ., "rising above the incense-filled temple." The adjective is formed from *ὑπερέλλειν*, and occurs in *Soph. Trach. 36. Æsch. Agam. 284.*

1552. *εἰ μὴ* seems by no means in place here. I believe it was *οἷ οὐ*, which being corrupted into *εἰ ου* was then falsely corrected into *εἰ μὴ*.

1562. The Mss. have *νομίζεις* which has been altered into *κομίζῃ σ'*, "that he may convey thee into a noble house." But as *κομίζομαι* is a common word for "to obtain", and as the optative is preferable after an *historical present*, I have preferred *κομίζοι*.

1567. Observe the *invariable* Attic future of hyperdissyllabic verbs in *ίζω*.

1574. *Δίκαιος εἰμὶ*, "I have a right." This usage is of frequent occurrence. *δῆλος* and *φανερὸς* have a similar construction.

1577. As *ἐπώνυμοι* means those from whom a name is derived, *ἐπιφύλιοι* is used for those from whom a tribe originates. The old reading *καπιφυλίου* is explained by some "divided into tribes," by others, "subject to tribes:" but there is no analogy to render either interpretation probable, nor is there much meaning in such a sentence as, "giving their names to the land and to the region divided into, (or subject to) tribes."

1579. The four sons of Ion are *Geleon, Hoples, Argades* and *Ægicores*. From these the four ancient tribes are said to derive their names. The attempt to etymologize upon these words so as to make them designate various occupations is utterly unsuccessful, but no doubt they were real historical names from which the fabulous ones of the supposed sons of Ion were derived.

1583. *Κυκλάδας* seems not to refer particularly to the group of islands so called, but to all the Ionic states founded in the islands of the *Ægean sea*, *Samos, Chios &c.*

1585. *ἀντίπορθημα* may be understood of both sides of the *Ægean*, or of both sides of the *Hellespont*, in which they founded cities.

1590. *Dorus* was the reputed founder of the tribe of Dorians who dwelt in the vallies to the north of the *Parnassus* range, from which tribe the Dorians came who spread over *Peloponnesus*.

1592. *Achæus* represents another tribe of Greeks, the

Achæans, an Æolian race who possessed the Peloponnesus before the Dorian invasion, and after that event became the subject people in most parts of that peninsula. The allusion to Rhium, a promontory at the entrance of the Corinthian gulf is made in order to please the Athenians by recalling to their minds the brilliant naval victory gained in its neighbourhood by Phormio over the Lacedæmonians in the fourth year of the eighty seventh Olympiad. For this victory the Athenians dedicated a new portico at Delphi, and Musgrave conjectures that part of the first Chorus in this play, v. 190 — 224. may contain a description of the subjects painted upon it.

1597. ἀπέθου, "thou didst put by or conceal".

1608. The editors are uncertain whether Ion should say that he already in part believed, or that he did not believe the tale till it was confirmed by the Goddess. The corrupt words καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν, yield neither sense. I have changed them to suit the latter, which is the more probable, because it justifies the intervention of Athena.

1610. "These gates (are) fair in my sight."

1611. On the use and form of the ῥόπτρον see Smith's Dictionary of Antiquities p. 506. Art. Janua.

1614. ἤνεσα is used in the same sense as αἶνω. Compare Med. 223. οὐδ' ἀστὸν ἤνεσα. Iph. T. 1023. τὸ δὲ πρόθυμον ἤνεσα. So in 311, ὤλβισα. The aorist seems to express the readiness of the action, but see on the aorist usage Dr. Shepard's first appendix to "Notes on Thucydides".

1622. ὥσπερ πεφύκασ'. Latin Version, "ut digni sunt." But how could such a word as *digni* be understood? The sense is that the bad will fare *as their nature is*, not well, but badly.

## QUESTIONS.

---

Some few of the following Questions on the first 800 lines of the Play relate to matter contained in Notes in this Edition, or in other School Books, but by far the greater number are of such a kind as may be answered by *a mere knowledge of the text and its meaning*. They are intended to make the student see how much may be learned both of the grammatical forms and of the constructions of the language by simple attention to his author, and by the habit of committing to memory a good part of what he reads. Accordingly the inflexions demanded are mostly the very ones used in the Play, and the passages for translation into Greek are taken from the same source. The experience of other teachers will no doubt coincide with that of the writer, that the knowledge of grammar derived from grammatical works is neither so readily acquired nor so clearly retained as that which may be gained by this method. The difficulty is to convince the pupil of this, and to induce him *to learn the language* at the same time that he is studying his lesson. These questions are merely intended as a step in that direction.

### ON Vv. 1 — 100.

1. Against what canon does the first line of Ion offend?
2. Distinguish between ἔφρυσσά and ἔφρυν, ἐγγεινάμην and ἐγε-νόμην. What prose author uses ἐγγεινάμην? What is the more usual word?
3. What is the original root of ἴξεν? Illustrate the formation by an analogous one. Give examples of the two constructions after καθίξεν.
4. What is the proper sense of ἄσημος, παράσημος and εὖσημος?
5. What is the proper relative after ὁ αὐτός?
6. What is the future of θνήσκω? What would you put in place of θνήσκω in Prose?

7. Explain *προγόνων νόμον σώζουσα* in v. 20.
8. Who were *παρθέναι Ἀγραυλίδες*?
9. In *αὐτῷ σὺν ἄγγει* v. 32 is any word unnecessary. Give examples where it is omitted and where it is retained.
10. *ὥς εἰδῆς*. Give the equivalent in Prose.
11. Illustrate *χάριν πρᾶσσων* v. 37, by a parallel passage.
12. Put into Greek, "That the boy might be seen."
13. Point out what there is idiomatic in the use of *εἰ* after *θαυμάζω*.
14. What verb in the active voice is equivalent to *ἐκβάλλεσθαι* or *ἐξελαύνεσθαι*?
15. Give the Greek for "hitherto."
16. What ambiguity is there in *γαμεῖται*? Adduce similar ambiguities.
17. Give the name of the old inhabitants of Eubœa. What does Euripides call them, and why?
18. Explain the historical allusion in *Αἰόλου δὲ τοῦ Διὸς Γεγώς Ἀχαιοῖς* v. 64.
19. Explain *ὥς δοκεῖ* in v. 68, and give examples.
20. What personal pronouns are used incorrectly by the Tragic poets.
21. Translate *ὥς ἂν ἐκμάθω*, v. 77. What is there remarkable in the words?
22. Give the feminine of *Παρνάσιος*, *Δελφός*, *Ἀττικός*.
23. Give the imperatives of *ἦνεγκα* and *ἔθηκα*, the aorist of *ἐξαίρω* and of *ἐξαιρῶ*, the aorist passive of *γινώσκω* and of *κραίνω*, the perfect middle of *λανθάνω*, and the participle of the same tense of *γίγνομαι*.

## II. 100 — 200.

1. *ἑσόδους καθαρὰς ποιήσομεν*. Put a more poetical word in place of the last, and quote examples of its use.
2. Explain *κάλλιστον προπόλευμα δάφνας*.
3. *καλὸν γε τὸν πόνον* — *λατρεύω*. Explain the force of the article and of *γε* in this passage, and account for the accusative.
4. What is the future of *ῥίπτω*? Adduce instances of similar verbs.
5. Account for the form *ἀποχεύονται*.
6. What other words contain the root of *μάρπτω*?
7. *παυσαίμαν, κάπων*. Why not *παυσαίμην, κήπων*?
8. What is the aor. imperative of *βαίνω* simple, and of its compounds?
9. Distinguish between *πεισθήσομαι* and *πίσομαι*.
10. Quote other allusions to *ἡ Ἀηλιάς λίμνη*.
11. Give the meaning and derivation of *καρφύρα* and of *ψαλμοί*.

12. Explain ἀγνιάτιδες θεραπείαι, and quote passages in illustration.

13. What is the sense of διδύμων προσώπων in v. 188?

14. Translate, ὃς ἐμαῖσι μυθεύεται παρὰ πῆναις.

15. Quote similar phrases to αἰρόμενος πόνοις.

16. What is the proper force of συναντλεῖ? Give examples of ἀντλεῖν or its compounds in the figurative sense.

17. Form a verbal adjective from ῥέω, and a compound adjective from νεὸς and θάλλω.

18. What is unattic in θεοῖσιν δούλαν χέρ' ἔχειν?

19. Put the following sentences into Greek. "May I never cease to serve Phoebus." "He would not at all protect thee."

### III. 200 — 300.

1. Who is πτεροῦντος ἔφεδρος ἱππου, who τὰν πυρπνέουσαν ἐναίρει τρισώματον ἀλκάν?

2. Derive λάϊνος, πτυχή, καταιθαλῶ.

3. Explain Γοργόνες in v. 224, and describe the place alluded to.

4. Were women admitted within the temple of Delphi? Does the practice seem to have varied? Illustrate your answer from this Play.

5. Shew how ἐνδυτός is formed.

6. Explain πέλανος.

7. Give the imperative of παρέρχομαι.

8. By what phrase does Euripides express "Without having first slain sheep."

9. Give the aorist of μεθίημι in the 1st pers. sing. and the 3d pers. plural. What is the meaning of μανθάνω and of ἔμαθον in answers? What poetical periphrasis is there for the latter?

10. Translate, "whoever thou art." "One might know for the most part about any person if he is of gentle birth by looking on his form."

11. What is the Attic form of κλείω? Give the 1st aorist of ἀφνδραίνομαι and ὑγραίνω.

12. What is the gen. case of μέριμνα, and why?

13. δακρυρροεῖ. Shew the steps by which this word is formed.

14. Under what limitation is τὸ σὸν equivalent to σύ?

15. Express in Greek, "I had my thoughts at home though I was here."

16. Give the future of ἀναφέρω and explain the meaning of the verb.

17. What are the futures active and middle of ὄλλυμι? What do they respectively mean?

18. Translate τὰπὶ τῷδε.

19. Give the Greek for, "By what name must we call you."



20. What is the story told of the daughters of Cecrops?

21. Explain, ὅσπερ ἐν γραφῇ νομίζεται.

22. Put into Greek, "Oh that I had never seen thee." „What husband married thee?" „What husband didst thou marry?"

23. Give the aorist passive of τρέφω and σώζω, and the aorist active of βλαστάνω, αἰμάσσω, ἀπόλλυμι, ἀναμιμνήσκω, and πέριθω.

24. Express in Greek, "I am privy to a disgrace belonging to the cave."

#### IV. 300—400.

1. Ἦκω περὶ γῆς καρποῦ. What other preposition would do here?

2. ἀνάνθημα πόλεως. Mention and illustrate the practice referred to.

3. Give the Greek for, "Sold by somebody." "You arrived at manhood."

4. What word is used by the Attic poets as a substitute for ὅπου?

5. Express in Greek, "The strangers as they arrived supported me."

6. Give the perf. pass. of ἀσχεῖν. How does it differ in sense from the active verb?

7. Give the Greek for, "Another woman is in the same plight as thy mother."

8. οὐ τάρ᾽α πράξεις οὐδέν. Translate, and shew the force of the particle.

9. Give the aorist passive of ἐκτίθημι, διαφθείρω, ζεύγνυμι.

10. Translate, "How long is it since the child was made away with?"

11. What is the Greek word for a "visible proof?"

12. What is there unusual in εἰχ' ἄν μέτρον?

13. What is the force of γούν in answers? What happens to it when it is joined to a negative? Give examples of ὅσπερ ἔτι.

14. Give the word for "we had forgotten." What compound is more usual in prose?

15. Give the different senses of μαντεύομαι. How is ἐκπονεῖν used in this play?

16. Translate into Greek, "You have gone thus far in folly." "Whatsoever things we strive after in spite of the unwilling gods, we possess not as real blessings."

17. What is the derivation of the word History? What is the aorist passive of φαίνω?

18. Explain, ὥς ὀγκωθῇ τάφῳ; What would a prose writer use in place of ὥς?

19. Is there anything faulty in the metre of the following verse? τὰδ' ἀγαθοὶ μοι διακονοῦσιν εὐχερῶς.

20. Translate, "The story spread (but) not in the way in which I unfolded it."

21. Translate, τὰ γὰρ γυναικῶν δυσχερῇ πρὸς ἄρσενας.

22. Translate, "I am prevented from learning what I wish." Explain the redundancy.

### V. 400—500.

1. Explain the use of ὅπως with the future indicative.

2. Give the aor. and fut. passive of κεράννυμι.

3. Si nunc se nobis ille aureus arbore ramus Ostendat ne more in tanto! Illustrate this form of wishing by the Greek.

4. What is the Homeric equivalent to προφήτης? What is the sense of προφητεύειν?

5. What is the nominative plural of ἀριστεύς, γραφεύς &c.

6. Translate, χρηστήριον πέπτωκε τοῖς ἐπὶ λυσι Κοινὸν πρὸ ναοῦ. Where else is χρηστήριον so used?

7. ἐνεγκεῖν. What is the indicative of this word?

8. Translate, "If he should desire now at least to retrieve his former wrongs." What is the derivation of *enigma*?

9. By what words do you express Either — or —?

10. Translate, "What care I, or what have I to do with the daughter of Erechtheus?"

11. What is the probable dat. plural of πρόχους?

12. Form a verbal substantive of *the place in which* from ἀπορραίνω. Illustrate by examples.

13. Give the future of καθίημι, and the subjunctive of πέφυκα. Is there a more usual form of the latter?

14. Form verbs from τέκον, ζημία, κεννός, λοιδορός, σιωπή. Account for the differences in their formation.

15. Translate "To incur the charge of licentiousness."

16. Ναοὺς κenoῦντες ἀδικίας ἐκτίνετε. What have you to say to this verse?

17. Give instances of proper names entering into compounds.

18. Under what other name is Παλλὰς Ἀθήνα sometimes invoked?

19. Give the abbreviated forms of ἐπειτόμην and πετόμενος.

20. Translate παρὰ χορευομένῳ τρίποδι.

21. Translate, ὑπερβαλλούσας γὰρ ἔχει θνατοῖς εὐδαιμονίας ἀκίνητον ἀφορμὰν οἷς ἂν καρποτρόφοι λάμπωσιν ἐν θαλάμοις πατρίοισι νεανίδες ἥβαι, διαδέκτορα πλοῦτον ὥς ἔξοντες ἐκ πατέρων ἑτέροις ἐπὶ τέκνοις. Explain, ἀφορμὰν, καρποτρόφοι. Is διαδέκτορα strictly correct? What does ἔξοντες agree with? Illustrate this use of ἐπὶ.

22. Explain, ὃ Πανὸς θακῆματα καὶ παρανλίζουσα πέτρα  
μυχώδεσι Μακραις.

23. By what preposition do you express "to the sound of,"  
"in time to?" and by what case is it followed?

24. Translate, "May I hold fast to a life blest with children  
along with moderate riches."

25. Ἀλλίοις ἐν ἄντροις. Illustrate the word αὔλιος, pointing  
out the senses of its various cognates.

# VI. 500 — 600.

1. Give examples of μέν with an interrogation, and point  
out its force.

2. Give the Greek for, "I went mad" and "I drove mad."  
Give the perfect middle of μαίνομαι and explain the difference  
of sense in the two tenses.

3. Explain the verb θνσιάζω, and illustrate by quotation.

4. Put into Greek, "If you should slay me you will be the  
murderer of your father."

5. Translate, ποῦ δέ μοι πατήρ σύ;

6. Express in Greek, "Come let us enquire this of him."

7. Translate, "And did you stop in the house of one of  
the Proxeni." What were the Proxeni?

8. By what preposition do you express, "given up to,"  
"intent upon," and with what case?

9. Give the aorists active and passive of σπείρω.

10. Parse θίγω. What is the Greek for "we have escaped"  
using the verb φεύγω?

11. Form a noun from ἀνευρίσκω to signify "discovery."  
What is the future and aor. active of εὐρίσκω?

12. What is the proper sense of ἄσσω? How does Euripides  
sometimes employ it?

13. Form a noun from ἀλᾶσθαι to mean "beggary," and a  
compounded verbal from πᾶσθαι to mean "wealthy."

14. What preposition in compound expresses *change*? Give  
instances.

15. By what tense in Greek do you express, "I shall be called?"

16. Translate, "The face of things appears not the same  
when they are far and when beheld from near."

17. Translate, "Hear what I conceive".

18. Compound νόθος with the root of γίγνομαι and explain  
the principles on which you do it.

19. Give the future active of πίπτω, λαμβάνω. What is the  
Greek for "I shall be hated" and "I shall be watched."

20. What license does Euripides allow himself in the geni-  
tive of πόλις?

21. Express in Greek, "Whatever is superior is disliked."

## VII. 600—700.

1. Explain and derive ἔπηλυσ.
2. What word is used for “to” before persons? Give an example.
3. Give the Greek for “Having lost her share.”
4. What is the aorist active of συγγέω? What is another form of ἀνεκτός?
5. Translate, “This is desirable for men even though it be unwelcome.”
6. Translate these two sentences; 1. Suffer me to live *where I am*. 2. Slay him *where he is*.
7. Explain the force of δῆθεν and of ὡς δῆ.
8. Give the Greek derivatives of the root ΠΑ, which signify
1. “I possess.” 2. “A possession.” 3. “Much-possessing.”
9. What are the feminine forms of δμῶς, “a servant?”
10. What are two senses of τρόφιμος in this play? Which is the more legitimate?
11. Explain τορῶς giving the sense of its root and cognate words.
12. Distinguish between συμφέρει and συμφέρεται.

## VIII. 700—800.

1. Give the indicative present of γεγωνήσομεν and ἐξαπαφών, and the future of οἶδα.
2. Form the tenses in use of the root ΑΔ or ΦΑΔ (*please*) and illustrate each by an analogous formation.
3. What is the quantity of αἰίσας? Give its root and some of its cognates. In the following verse, “Ἀπαγε τὸν ἱππον ἐξαίσις οἰκάδε, is the root the same?”
4. Ἔπον νυν ἔχνος δ’ ἐκφύλασσ’ ὅπου τίθης. Is there any Tragic metrical license in this verse? How do you render ἐκφύλασσε?
5. Translate, A. “But do not give in to fatigue. B. No, I will not willingly, but I am not master of that which I have not.”
6. Translate, “Death is *appointed* for these things.”
7. What are the active aorists in use of ἀρμόττω and λάσκω?
8. Translate, “Do not groan yet, before we learn the tidings.”
9. Translate, “Whomsoever your husband should first meet him the God gave to him as his son.”
10. Distinguish between θάνοιμι and θάνοιμ’ ἄν.
11. Give the aorist optative of ἀναπέτομαι.

December, 1869.

## SELECT LIST OF WORKS

PUBLISHED BY

WILLIAMS AND NORGATE,

14, HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.; AND  
29, SOUTH FREDERICK STREET, EDINBURGH.

**The Pentateuch ; or, the Five Books of Moses, in**  
the authorized Version ; with a critically Revised Translation, a  
collation of various readings translated into English, and of various  
Translations, together with a Critical and Exegetical Commentary.  
For the use of English Students of the Bible. By CHARLES H. H.  
WRIGHT, M.A., of Trinity College, Dublin, and Exeter College,  
Oxford ; Editor of the Book of Genesis in Hebrew, etc., etc. *To be  
published in two vols. super royal 8vo. Price to Subscribers, 12s. 6d.  
each.* [N.B.—A specimen part, containing the four first chapters of  
Genesis, will be sent post free in return for twelve postage stamps.]

**Notes on the Prophet Amos ; with a new Trans-**  
lation. By W. DRAKE, M.A., Honorary Canon of Worcester and  
Chaplain in Ordinary to the Queen. Crown 8vo. cloth. 3s. 6d.

**The Homilies of Aphraates, the Persian Sage.**  
Edited in the original Syriac from MSS., of the fifth and sixth  
centuries, in the British Museum. With an English Translation,  
by W. WRIGHT, Ph.D., LL.D., Assistant Keeper of MSS. in the  
British Museum. Vol. I. (The Syriac Text), 4to. cloth. 42s.

**Mar Jacob (Bishop of Edessa). A Letter on**  
Syriac Orthography ; also a Tract by the same Author, and a Dis-  
course by Gregory Bar-Hebraeus on Syriac Accents. Edited  
in the original Syriac, from MSS. in the British Museum, with  
an English Translation and Notes. By the Rev. G. PHILLIPS,  
D.D., President of Queen's College, Cambridge. 8vo. Cloth, 10s.

**Lubbock (Sir J.) Prehistoric Times, as Illus-**  
trated by Ancient Remains, and the Manners and Customs of Modern  
Savages. Second Edition, with considerable additions. 8vo. Cloth, 18s.

**The Odes of Pindar. Translated into English**  
Prose, with Notes and a Preliminary Dissertation. By F. A. PALKY,  
M.A., Translator and Editor of *Æschylus*, etc. Crown 8vo. cloth, 7s. 6d.

**The Spirit Controversy. Letters and Dissertations**  
on the Human Spirit and Soul ; their nature and their condition,  
both here and hereafter ; with Remarks upon Future Rewards and  
Punishments. By DANIEL BIDDLE. Fcap. 8vo. cloth, 3s. 6d.

**Plato's Meno:** Translated from the Greek, with an Introduction and Notes, and a Preliminary Essay on the Moral Education of the Greeks. By R. W. MACKAY, M.A. Crown 8vo. cloth. 7s. 6d.

**Plato's Sophistes:** A Dialogue on True and False Teaching. Translated, with Notes, and an Introduction on Ancient and Modern Sophistry. By R. W. MACKAY, M.A., author of "The Tübingen School and its Antecedents," etc. Crown 8vo., cloth. 6s.

**Row (Rev. C. A.).** The Jesus of the Evangelists: His Historical Character Vindicated; or, an Examination of the Internal Evidence for our Lord's Divine Mission, with reference to Modern Controversy. By the Rev. C. A. Row, M.A., author of "The Nature and Extent of Divine Inspiration," etc. Post 8vo., cloth. 10s. 6d.

**The Apocryphal Gospels and other documents** relating to the History of Christ. Translated from the originals in Greek, Latin, Syriac, etc. With Notes, and Prolegomena. By B. HARRIS COWPER. Second Edition. Crown 8vo., cloth, 7s. 6d.

**Contributions to the Apocryphal Literature of the New Testament,** collected from SYRIAC MSS. in the British Museum, and edited, with an English Translation and Notes, by W. WRIGHT, LL.D., Department of MSS., British Museum. 8vo., cloth. 7s. 6d.

**Cureton (Rev. Dr.).** Ancient Syriac Documents Relative to the Earliest Establishment of Christianity in Edessa and the neighbouring Countries, from the year after our Lord's Ascension to the beginning of the Fourth Century. Discovered, edited, translated, and annotated by the late W. CURETON, D.D. With a Preface by W. WRIGHT, Ph. D., LL.D. 4to., cloth, 31s. 6d.

**Mar Jacob (Bp. of Edessa).** Scholia on Passages of the Old Testament, now first edited in the original Syriac, with an English Translation and Notes by the Rev. G. PHILLIPS, D.D., President of Queen's College, Cambridge. 8vo., cloth. 5s.

**S. John Chrysostom on the Priesthood.** Newly translated from the Greek, with an Introduction by B. H. COWPER, Editor of the *Journal of Sacred Literature*, etc. Crown 8vo., cloth 6s.

**St. Paul's Epistle to the Galatians,** with a Paraphrase and Introduction. By Sir STAFFORD CAKEY, M.A. Foolscap 8vo. 3s.

**Edmund Campion, Proto-martyr of the English Jesuits:** a Biography. By RICHARD SIMPSON. 8vo., cloth. 10s.

**Essays on Symbolism.** By H. C. BARLOW, M.D., F.G.S., author of "Critical, Historical, and Philosophical Contributions to the Study of the Divina Commedia," etc. Crown 8vo., cloth. 4s. 6d.

**Daniel; or, the Apocalypse of the Old Testament.**

By PHILIP S. DESPREZ, B.D., Incumbent of Alvedistone, Wilts. With an Introduction by ROWLAND WILLIAMS, D.D., Vicar of Broad-chalke, Wilts. 8vo., cloth. 10s 6d.

**Huxley (Professor, F.R.S.). Evidence as to Man's**

Place in Nature, or Essays upon—I. The Natural History of the Man-like Apes. II. The Relation of Man to the Lower Animals. III. Fossil Remains of Man. By T. H. HUXLEY, F.R.S. With woodcut illustrations. Third Edition. 8vo., cloth. 6s.

**Huxley and Hawkins. An Elementary Atlas**

of Comparative Osteology. Consisting of Twelve Plates, drawn on stone by B. WATERHOUSE HAWKINS, F.L.S. The figures selected and arranged by Professor T. H. HUXLEY, F.R.S. Imperial 4to., bound in cloth. 25s.

**Kirkus (Rev. W., LL.B.). Orthodoxy, Scripture,**

and Reason: an Examination of some of the Principal Articles of the Creed of Christendom. Crown 8vo., cloth. 6s.

**Lowndes (Richard). An Introduction to the**

Philosophy of Primary Beliefs. Crown 8vo., cloth. 7s 6d.

**Davidson (Dr. S.). An Introduction to the Old**

Testament, Critical, Historical, and Theological, containing a discussion of the most important questions belonging to the several Books. By SAMUEL DAVIDSON, D.D., LL.D. 3 vols., 8vo., cloth. 42s.

**The Book of Job, translated from the Hebrew,**

with Notes by the Rev. J. M. RODWELL, M.A. 8vo. Second edition, 1868. 2s. 6d.

**The Book of Ruth in Hebrew, with various**

Readings, and a Grammatical and Critical Commentary; to which is appended the Chaldee Targum, with Notes and Glossary. By the Rev. CH. H. H. WRIGHT, M.A., of Trinity College, Dublin, and Exeter College, Oxford. 8vo. cloth. 7s. 6d.

**The Book of Jonah, in Four Shemitic Versions,**

viz., Chaldee, Syriac, Æthiopic, and Arabic, with Glossaries. By W. WRIGHT, M.S. Department, British Museum. 8vo., cloth. 4s.

**Bopp's Comparative Grammar of the Sanskrit,**

Zend, Greek, Latin, Lithuanian, Gothic, German, and Slavonic Languages. Translated by Professor EASTWICK, and edited by Professor H. H. WILSON. 3 vols., 8vo., cloth, boards. Third edition. 31s. 6d.

**Offices from the Service Books of the Holy Eastern**

Church, with a Translation, Notes, and Glossary. By RICHARD F. LITLEDALE, LL.D. 1 vol. Crown 8vo., cloth. 3s. 6d.

**Donaldson (Rev. Dr.). Christian Orthodoxy re-**

conciled with the conclusions of Modern Biblical learning. By J. W. DONALDSON, D.D., late Fellow of Trinity College, Cambridge. 8vo. 6s.

**Donaldson's Jashar.** Second Edition, with Important Additions.—Jashar. Fragmenta Archetypa Carminum Hebraicorum in Masorethico Veteris Testamenti Textu passim tessellata collegit, restituit, Latine exhibuit, commentario instruxit J. G. DONALDSON, S.T.D. Editio secunda, aucta et emendata. 8vo., cloth. 6s.

"In publishing a new edition of this work, the author wishes to state its scope and purpose, which have been gravely misrepresented. Its immediate object is to restore approximately the oldest religious book of the Jews—the Book of *Jashar*, i.e., of the ideal true Israel. The inquiries to which this restoration leads establish the momentous fact that the Mosaic religion, as it existed in the time of David and Solomon, was in its spirit and principles coincident with Christianity, and that the Levitical system, with its ceremonies and sacerdotal machinery, was an innovation of much later date."

**Anselm (Archiepisc. Cantuar).** *Cur Deus Homo?* Libri II. Foolslop 8vo., cloth, 2s. Sewed, 1s. 6d.

**Bengelii (Dr. Joh. Alb.).** *Gnomon novi Testamenti* in quo ex nativa verborum vi simplicitas, profunditas, concinnitas, salubritas sensuum celestium indicatur. Edit. III. per filium superstitem E. BENGEL quondam curata Quinto recusa adjuvante J. STEUDEL. Royal 8vo. 1862. Cloth. 12s. (or half-bound morocco 15s.)

"Bengel's invaluable work—a work which manifests the profoundest and most intimate knowledge of Scripture, and which, if we examine it with care, will often be found to condense more matter into a line than can be extracted from pages of other writers."—ARCHDEACON HARE.

**The Book of Genesis in Hebrew,** with various Readings, and Grammatical and Critical Notes, etc. By the Rev. C. H. H. WRIGHT, M.A. 8vo., cloth. 5s.

**Æthiopic Liturgies and Prayers,** translated from MSS. in the Library of the British Museum, and of the British and Foreign Bible Society, and from the Edition printed at Rome in 1548. By the Rev. J. M. RODWELL, M.A. 8vo. sewed. 3s. 6d.

**Wright (Wm.).** *Arabic Grammar,* founded on the German Work of Caspari, with many Additions and Corrections. By WILLIAM WRIGHT, MS. Department, British Museum. Complete in 1 vol., 8vo., cloth. 15s.

**An Arabic Chrestomathy,** with complete Glossary. By W. WRIGHT, MS. Department, British Museum. 1 vol., 8vo. (*In the Press.*)

**Cowper (B. H.).** *Syriac Grammar.* The Principles of Syriac Grammar, translated and abridged from that of Dr. HOFFMAN, with additions. 8vo., cloth. 7s. 6d.

---

**Syriac Miscellanies, or Extracts** relating to the First and Second General Councils, and various other Quotations, Theological, Historical, and Classical, translated from MSS. in the British Museum and Imperial Library of Paris, with Notes. 8vo., cloth. 3s. 6d.



- Cowper (B. H.).** *Analecta Nicaena.* Fragments relating to the Council of Nice. The Syriac Text from an ancient MS. in the British Museum, with a Translation, Notes, etc. 4to. 6s.
- Codex Alexandrinus.** *Novum Testamentum* Graece, e Codice Alexandrino a C. G. Woide olim descriptum: ad fidem ipsius Codicis de novo accuratius edidit B. H. COWPER. 8vo., cloth. 6s.

In this edition is reproduced in modern type the exact text of the celebrated Codex Alexandrinus, without any deviation from the peculiar orthography of the MS., beyond the development of the contractions. In all other respects it will be found to be a faithful and accurate transcript; but, at the same time, in order to present at one view the entire Text of the New Testament, the few passages which are lost from the MS. have been supplied from the text of Mill, due care being taken to enclose such passages in brackets, in order to distinguish them from that which is actually existing in the Codex at the present time.

- Dictionary of the Proper Names of the Old Testament,** with Historical and Geographical Illustrations, and an Appendix of the Hebrew and Aramaic Names in the New Testament. 8vo., cloth. 4s. 6d.

- Moor's Hindu Pantheon.** A new Edition from the original Copper-plates. 104 plates, with descriptive letter-press by the Rev. A. P. MOOR, Sub-Warden of St. Augustine's College, Canterbury. Royal 4to. Cloth, boards, gilt. 31s. 6d.

- Williams (Prof. Monier).** *Indian Epic Poetry,* being the substance of Lectures given at Oxford; with a full Analysis of the Ramayana, and the leading Story of the Maha Bharata. 8vo., cloth. 5s.

- **The Study of Sanskrit in Relation to Missionary Work in India.** An inaugural Lecture delivered before the University at Oxford, with Notes and Additions. 8vo. 2s.

- Macnaghten (Sir W.).** *Principles of Hindu and Mohammedan Law.* Edited, with an Introduction, by the late Dr. H. H. WILSON, Boden Professor of Sanskrit in the University of Oxford. Fourth edition. 8vo. cloth. 6s.

- Law of India.** *The Administration of Justice in British India, its Past History and Present State,* comprising an Account of the Laws peculiar to India. By W. H. MONIER, of the Inner Temple, Barrister-at-Law. Royal 8vo., cloth, boards. 10s.

- The Legends and Theories of the Buddhists,** compared with History and Science; with Introductory Notices of the Life and System of Gotama Buddha. By R. SPENCE HARDY, Hon. M.R.A.S., author of "Eastern (Buddhist) Monachism," "A Manual of Buddhism," etc. Crown 8vo., cloth. 7s. 6d.

- Koran,** newly translated from the Arabic; with Preface, Notes, and Index. The Suras arranged in chronological order. By the Rev. J. M. RODWELL, M.A., Rector of St. Ethelburga, Bishopsgate. Crown 8vo., cloth. 10s. 6d.

**Grammar of the Egyptian Language**, as contained in the Coptic, Sahidic, and Bashmuric Dialects; together with Alphabets and Numerals in the Hieroglyphic and Enchorial Characters. By the Rev. HENRY TATTAM, D.D., F.R.S. Second edition, revised and corrected. 8vo., cloth. 9s.

**The Genesis of the Earth and of Man; or, the History of Creation and the Antiquity and Races of Mankind considered on Biblical and other grounds.** Edited by R. S. POOLE, M.R.S.L., etc. Second edition, revised and enlarged. Crown 8vo., cloth. 6s.

**Dante. Critical, Historical, and Philosophical Contributions to the Study of the DIVINA COMMEDIA.** By H. C. BARLOW, M.D., F.G.S. Royal 8vo., with facsimiles of MSS., cloth. 25s.

**Dante. The Sixth Centenary Festivals of DANTE ALLIGHIERI in Florence and at Ravenna.** By a Representative. 8vo. 1866. 3s.

**Mackay (R. W.). The Tübingen School and its Antecedents. A Review of the History and Present Condition of Modern New Testament Criticism.** By R. W. MACKAY, M.A., author of "The Progress of the Intellect," "A Sketch of the History of Christianity," etc. 8vo., cloth. 10s. 6d.

**Fellowes (Robert, LL.D.). The Religion of the Universe, with Consolatory Views of a Future State, and suggestions on the most beneficial topics of Theological Instruction.** Third edition, revised, with additions from the Author's MS., and a Preface by the Editor. Post 8vo., cloth. 6s.

**Ferguson (R.) The Teutonic Name-System applied to the Family Names of France, England, and Germany.** By ROBERT FERGUSON, Author of "The River Names of Europe," &c. 8vo., cloth. 14s.

**Ferguson (R.) The River Names of Europe.** Post 8vo., cloth. 4s. 6d.

**On the Inspiration of the Scriptures, shewing the Testimony which they themselves bear as to their own Inspiration.** By JAMES STARK, M.D., F.R.S.E. Crown 8vo., cloth. 3s. 6d.

**Carrington (R. C.), F.R.S. Observations of the Spots on the Sun, from November 9, 1853, to March 24, 1861, made at Redhill.** Illustrated by 166 plates. Royal 4to., cloth, boards. 15s.

**Garnett's Linguistic Essays. The Philological Essays of the late Rev. RICHARD GARNETT, of the British Museum.** Edited, with a Memoir of the autho, by his Son. 8vo. 10s. 6d.

**Ancient Danish Ballads, translated from the originals, with Notes and Introduction by R. C. ALEXANDER PRIOR, M.D.** 3 vols., 8vo., cloth. 31s. 6d.

Latham (R. G.). *Philological, Ethnographica, and other Essays.* By R. G. LATHAM, M.D., F.R.S., editor of Johnson's English Dictionary, etc. 8vo., cloth. 5s.

Kennedy (James). *Essays, Ethnological and Linguistic.* By the late JAMES KENNEDY, Esq., formerly H. B. M. Judge at the Havana. 8vo., cloth. 4s.

Homer's *Iliad*, translated into Blank Verse by the Rev. T. S. NORGATE. Post 8vo., cloth. 15s.

Homer's *Odyssey*, translated into Blank Verse by the Rev. T. S. NORGATE. Post 8vo., cloth. 12s.

Diez (F.). *Romance Dictionary. An Etymological Dictionary of the Romance Languages, from the German of FR. DIEZ, with Additions by T. C. DONKIN, B.A.* 8vo., cloth. 15s.

In this work, the whole Dictionary which, in the original, is divided into four parts, has been, for greater convenience in reference, reduced to one Alphabet; and at the end is added a Vocabulary of all English Words connected with any of the Romance Words treated of throughout the Work.

——— *Introduction to the Grammar of the Romance Languages*, translated by C. B. CAYLEY, B.A. 8vo., cloth. 4s. 6d.

Platonis *Phaedo*. *The Phaedo of Plato.* Edited, with Introduction and Notes, by W. D. GEDDES, M.A., Professor of Greek in the University of Aberdeen. 8vo., cloth. 8s.

Uhland's *Poems*, translated from the German by the Rev. W. W. SKEAT, M.A., late Fellow of Christ's College, Cambridge. Post 8vo., cloth. 7s.

Neale (E. Vansittart, M.A.). *The Analogy of Thought and Nature investigated.* 8vo., cloth. 7s. 6d.

A *Light thrown upon Thueydides*, to illustrate the Prophecy of Daniel as to the coming of the Messiah; in remarks on Dr. Pusey's "Daniel the Prophet." By FRANK PARKER, M.A., Rector of Luffington, Devon. 8vo., cloth. 7s. 6d.

*The Song of Songs.* Translated from the Hebrew, with Notes and Illustrations. By SATYAM JAYATI; to which is added an abridged Paraphrase of the Gita Govinda. (With 4 plates.) Royal 8vo., cloth. 5s.

*Megha-Duta; or, the Cloud Messenger.* A Poem by Kalidasa, translated from the Sanskrit, with a Commentary. By Colonel H. A. OLVER, C.B. Crown 8vo. 5s.

*The University: its historically received conception*, considered with especial reference to Oxford. By EDWARD KIRKPATRICK, M.A. Crown 8vo., cloth. 5s.

**Frederick Rivers, Independent Parson. By Mrs.**

FLORENCE WILLIAMSON. Post 8vo., cloth. 6s.

"It deserves to be read and studied."—*Churchman*."Undoubtedly a clever and amusing book."—*Athenæum*."This is one of the cleverest, most uncompromising, most out-spoken books we have read for a long time."—*Scotsman*."The book has the great merit of freshness and reality."—*Westminster Review*."The book is very well worth reading."—*Saturday Review*.**Morgan (J. F.). England under the Norman**

Occupation. By JAMES F. MORGAN, M.A. Crown 8vo., cloth. 4s.

**Natural History Review. Edited by Dr. W. B. Carpenter,**

F.R.S.; Dr. R. McDonnell; Dr. E. P. Wright, F.L.S.;

G. Busk, F.R.S.; Prof. Huxley, F.R.S.; Sir John Lubbock, Bart.,

F.R.S.; Prof. J. R. Greene; P. L. Sclater, F.R.S., Sec. Z.S., F.L.S.;

D. Oliver, F.R.S., F.L.S.; F. Currey, F.R.S.; and Wyville Thom-

son, LL.D., F.R.S.E.; (with illustrations). Complete in 5 vols.

(1861-65). Price 16s. each, bound in cloth.

*N.B.*—Complete sets, of which only a few remain for sale, may be had at the reduced price of £3.**Home and Foreign Review. Complete in Eight Parts**

(July 1862, to April, 1864). 8vo., sewed. (Published at 6s. each.)

*Reduced to 24s.* (*N.B.*—A few complete sets only remain for sale.)**Journal of Sacred Literature. Edited by B. HARRIS**

COWPER. The two last series, from April, 1862, to January, 1868,

complete (in Twenty-four Numbers), published at £6, may now be

had at the reduced price of *Twenty Shillings*; or bound in 12 vols.,cloth, labelled, *Twenty-seven Shillings*.**PUKHTO OR AFGHAN LANGUAGE.****Raverty (Major H. G.). A Dictionary of the**

Pukhto, Pushto, or Afghan Language. Second Edition. With

considerable additions and corrections. 4to., cloth. 3l. 3s.

**Grammar of the Pukhto or Afghan**

Language. Third Edition. 4to., cloth. 21s.

**Gulshan-i-Roh. Selections, Prose and**

Poetical, in the Pukhto or Afghan Language. Second Edition.

4to., cloth. 42s.

**Selections from the Poetry of the**

Afghans, from the 16th to the 19th century. Translated from the

originals with notices of the several authors. 8vo., cloth. 11s.

*N.B.*—The originals from which these are translated are contained in the "*Gulshan-i-Roh*."**Thesaurus of English and Hindustani**

Technical Terms used in building and other useful arts; and

Scientific Manual of words and phrases in the higher branches of

knowledge; containing upwards of 5000 words not generally found

in the English and Urdu Dictionaries. Second Edition. 8vo., cloth. 5s.





88EX2

IE67

